

Lucy K. Wilson.



Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation





# **The Connoisseur**

## **An Illustrated Magazine For Collectors**

**Edited by C. Reginald Grundy**

**Vol. LV.**

**(SEPTEMBER—DECEMBER, 1919)**

**LONDON**

**PUBLISHED BY THE PROPRIETOR, W. CLAUDE JOHNSON, AT THE  
EDITORIAL AND ADVERTISEMENT OFFICES OF THE CONNOISSEUR,  
AT 1, DUKE STREET, ST. JAMES'S, S.W. 1**

**1919**

N  
1  
C 75  
v. 55

PRINTED BY  
BEMROSE AND SONS LTD.,  
DERBY AND LONDON



860652

# INDEX

## ARTICLES AND NOTES

(*Art.*) denotes Article.

	PAGE		PAGE
Allinson, A. P. British Mountains (Note) ... ..	185	Phillips, Maberly, F.S.A. "Touch-piece" for the King's Evil (Note) ... ..	108
Alstonefield Pulpit (Staffordshire) (Note) ... ..	107	Redfern, W. B. Watch-stands of the Eighteenth Century in the Collection of Sir Gerald Ryan (Art.) ... ..	235
America, Some Old English Plate in, by E. Alfred Jones (Art.) ... ..	205	Rhead, G. Woolliscroft. Lt.-Col. L. C. R. Messel's Collection of Fans, Part I.—Japanese (Art.)...	19
American Artist of the Eighteenth Century, by E. Alfred Jones (Note) ... ..	102	Roberts, C. Clifton. Salopian China, Part II. (Art.)	223
Amerigo Vespucci taking possession of America, a Drawing of. By W. A. Baillie-Grohmann (Note) ... ..	41	Roe, F. Gordon.	
Antiques at Ebury Street (Note) ... ..	118	Mr. Lionel U. Grace's Collection of Miniatures (Art.) ... ..	93
Art Notes from Brussels ... ..	58, 118, 190	Restoration Extraordinary: Dulwich College Font Cover (Note) ... ..	244
Art Notes from Italy ... ..	60, 119, 189, 268	Rusconi, A. J. Pictures restored by Austria to Venice (Art.) ... ..	67
Art Notes from Paris ... ..	59, 120, 190, 267	See, R. R. M.	
AUTHORS AND CONTRIBUTORS.		Alexander Pope (Art.) ... ..	131
Andrews, Herbert C. Another Rembrandt? (Note)	103	The Pastel Work of John James Masquerier (Art.)	195
Baillie-Grohmann, W. A. A Drawing of Amerigo Vespucci taking possession of America (Note)	41	Tapley-Soper, H. Wrought-iron Regalia Racks of the City of Exeter (Art) ... ..	148
Baker, C. H. Collins. Portraits at Syon House (Art.) ... ..	13	Bauer, M., Pictures by (Note) ... ..	114
Butterfield, W. Ruskin. Concerning Decorated Stay-busks (Art.) ... ..	74	Belgian Art Notes ... ..	58, 118, 190
Criticus.		BOOKS REVIEWED.	
Brentwood (Note) ... ..	244	"A Critic in Pall Mall," by Oscar Wilde ... ..	254
Rhyming Signs (Note) ... ..	109	"A Handbook of Greek Vase Painting," by Mary A. B. Hertford, M.A. ... ..	122
Wivenhoe (Note) ... ..	109	"Antique Jewellery and Trinkets," by Fred W. Burgess ... ..	125
Wood Norton (Note) ... ..	245	"Bow Porcelain, Early Figures," by H. W. Lewer, F.S.A. ... ..	126
Editor, The. The National Art Collections Fund—An Appeal ... ..	97	"Catalogue of Old Historical Prints" ... ..	63
Exley, C. L. Memorial Mugs (Note) ... ..	107	"Catalogue, Royal United Service Museum, Whitehall" ... ..	62
Gibson, Eugenie. Some Gloves from the Collection of Mr. Robert Spence (Art.) ... ..	88	"Catalogue of Works on the Fine Arts" ... ..	184
Head, Mrs. A Collection of Fashion Plates (Art.)	155	"Chatterjee's Picture Albums" ... ..	123
Hewlett, S. G. Some Eighteenth Century Glass ...	81	"Cinderella," retold by C. S. Evans, illustrated by Arthur Rackham ... ..	254
Jones, E. Alfred, M.A.		"Famous Morganatic Marriages," by Charles Kingston ... ..	248
An American Artist of the Eighteenth Century (Note) ... ..	102	"Hispano-Moresque Pottery," by Edward Atlee Barber ... ..	182
Old Plate in the Imperial Museum, Vienna, Part II. (Art.) ... ..	163	"John Thomson, of Duddingston," by Robert W. Napier, F.R.S.A. ... ..	247
Some Old English Plate in America (Art.) ... ..	205	"L. De Mauri" (Ernesto Sforasino), the Amateur of Miniatures on Ivory, Seventeenth, Eighteenth, and Nineteenth Centuries ...	63
The Wenlock Tankard (Note) ... ..	102	"Merchantmen-at-Arms," by David Bone, illustrated by Muirhead Bone ... ..	255
Litchfield, Frederick.			
The Fermor Hesketh Collection (Art.) ... ..	31		
The Furniture at Syon House (Art.) ... ..	211		
Lynch, Bohun. The Smali Collector, Part II. (Art.)	141		
Macquoid, Percy. Some of the Furniture belonging to Mr. and Mrs. Mango, Part II. (Art.) ...	10		
Phillips, Archibald. The Fermor Hesketh Collection (Art.) ... ..	31		

# Index

BOOKS REVIEWED— <i>continued.</i>	PAGE	PAGE	
"Mexican Maiolica belonging to Mrs. R. W. de Forest," by Edward Atlee Barber ... ..	182	Dulwich College Font Cover, by F. Gordon Roe (Note) ... 244	
"Miniatura, or the Art of Limning," by Edward Norgate ... ..	183	England, Mrs. Nora, Water-colours by (Note) ... 266	
"Moslem Architecture," by G. T. Rivoira (translated by G. McN. Rushworth) ... ..	256	Etching, Modern Masters of (Note) ... .. 187	
"Painting and Drawings by Francesco Goya," by William E. B. Starkweather ... ..	182	Exeter, Wrought-iron Regalia Racks of the City of, by H. Tapley-Soper (Art.) ... .. 148	
"Patron and Place-Hunter: A Study of George Bubb Doddington, Lord Melcombe," by Lloyd Sanders ... ..	252	"Exmouth," by T. Girtin (Note) ... .. 270	
"Pictures of Etaples," by T. Austen Brown, A.R.S.A., R.B.C. ... ..	123	Fact of Beauty (Note) ... .. 117	
"Report, Forty-second Annual, Society for the Protection of Ancient Buildings" ... ..	184	Fans, Japanese: Lt-Col. L. C. R. Messel's Collection, by G. Woolliscroft Rhead (Art.) ... .. 19	
"Scheme for the Collection of Rural Lore in Wales" ... ..	184	Fashion Plates, A Collection of, by Mrs. Head (Art.)... 155	
"Sea Power Pictures," etc. (The Medici Society) ... ..	255	Fedden, Romilly, Water-colours by (Note) ... .. 189	
"Sonnets and other Poems," by F. E. Scarborough ... ..	126	Fermor Hesketh Collection, by Archibald Phillips and Frederick Litchfield (Art.) ... .. 31	
"Spanish Maiolica," by Edward Atlee Barber ... ..	182	Finnemore, J., R.I., and others, Works by (Note) ... 57	
"Spanish Porcelains and Terra-cottas," by Edward Atlee Barber ... ..	182	Foster, Birket, Drawings by (Note) ... .. 54	
"Symphonie Symbolique," by Edmund John, illustrated by Stella Langdale ... ..	62	Foyle, Ltd. (Note) ... .. 191	
"Tales of Mystery and Imagination," by E. A. Poe ... ..	252	Fraser, C. Lovat, Works by (Note) ... .. 188	
"The Architectural Association Sketch Book" ... ..	124	French Art, 1914-1919 (Note) ... .. 114	
"The Last Ditch," by Violet Hunt ... ..	121	French Art Notes ... .. 59, 120, 190, 267	
"The Masters of Art," Monograms of Modern Italian Artists, compiled by Francesco Saporì ... ..	127	Furniture at Syon House, by Frederick Litchfield (Art.) ... .. 211	
"The New Craft Needlework," by Mrs. L. Glasier Foster ... ..	184	Furniture belonging to Mr. and Mrs. Mango, Part II., by Percy Macquoid (Art.) ... .. 10	
"The Redemption of Saint Sophia," by the Rev. J. A. Douglas, B.D. ... ..	126	Gilman, Harold, Memorial Exhibition (Note) ... .. 185	
"Tramping with the Colour Box," by C. J. Vine ... ..	252	Glass, Eighteenth Century, by S. G. Hewlett ... .. 81	
"Unknown London," by W. E. Bell ... ..	253	Glass, Jacobite (Note) ... .. 191	
"Woodwork," by A. Romney Green ... ..	251	Gloves from the Collection of Mr. Robert Spence, Part I., by Eugenie Gibson (Art.) ... .. 88	
Booksellers' Catalogue (Note) ... ..	188	Goupil Gallery Salon (Note) ... .. 267	
Bookshelf, The Connoisseur ... .. 62, 122, 182, 247		Grace, Mr. Lionel U., Collection of Miniatures, by F. Gordon Roe (Art.) ... .. 93	
Boys, T. S., Lithographs by (Note) ... ..	58	Handicraft Guild for Wounded Soldiers (Note) ... 53	
Brentwood, by Criticus (Note) ... ..	244	Hargrave Posters (Note) ... .. 113	
Brighton Art Galleries (Note) ... ..	53	Hunt, Cecil A., A.R.W.S., Water-colours by (Note)... 266	
Burlington Gallery, Modern Art at (Note) ... ..	113	International Society of Sculptors, Painters, and Gravers (Note) ... .. 260	
Burlington Gallery, Pictures at (Note) ... ..	186	Isleworth, Duke of Northumberland (Syon House), Portraits, by C. H. Collins Baker (Art.) ... .. 3	
Chester Gallery (Note) ... ..	114	Italian Art Notes ... .. 60, 119, 189, 268	
Chetwood-Aiken, E. H., Works by (Note) ... ..	189	Jackson, Señorita Nena, Paintings and Sculpture by (Note) ... .. 267	
China, Salopian, Part II., by C. Clifton Roberts (Art.) ... ..	223	Jacobite Glass (Note) ... .. 191	
Collecting, The Vicissitudes of (Note) ... ..	117	King's Evil, "Touch-piece" for the, by Maberly Phillips, F.S.A. (Note) ... .. 108	
Collection of Fashion Plates by Mrs. Head (Art.) ... ..	155	Lithographs by T. S. Boys (Note) ... .. 58	
Collector, The Small, by Bohun Lynch (Art.) ... ..	141	Lock, Miss H. R., Water-colours by (Note) ... .. 187	
Concerning Decorated Stay-busks, by W. Ruskin Butterfield (Art.) ... ..	74	London Group, The (Note) ... .. 267	
Cooper, A. E. (Capt.), Works by (Note) ... ..	266	Macrae Gallery (Note) ... .. 265	
Correspondence ... .. 64, 128, 192		Mango, Mr. and Mrs., Furniture belonging to, Part II., by Percy Macquoid (Art.) ... .. 10	
Correspondence, Heraldic ... .. 64, 128, 192		Masquerier, John James, the Pastel Work of, by R. R. M. See (Art.) ... .. 195	
Current Art Notes ... .. 50, 112, 185, 259		Memorial Mugs, by C. L. Exley (Note) ... .. 107	
Current Art Notes in Belgium ... .. 58, 118, 190		Messel, Lt.-Col. L. C. R., Collection of Fans, Part I.—Japanese, by G. Woolliscroft Rhead ... .. 19	
Current Art Notes in France ... .. 59, 120, 190, 267		Miniatures: Mr. Lionel U. Grace's Collection, by F. Gordon Roe (Art.) ... .. 93	
Current Art Notes in Italy ... .. 60, 119, 180, 268		Modern Art at the Burlington Gallery (Note) ... .. 113	
Domenichino "St. Catherine of Alexandria" (Note)... 246		Moore, T. Sturge, and others, Woodcuts by (Note) ... 187	
Drawing of Amerigo Vespucci taking possession of America, by W. A. Baillie-Grohmann (Note)... 41		Napoleonic Jug (Note) ... .. 107	
Drawings and Prints (Note) ... ..	118		
Drawings by Birket Foster (Note) ... ..	54		

# Index

	PAGE		PAGE
National Art Collections Fund—An Appeal by the Editor ... ..	97	Serbo-Croat Art (Note) ... ..	188
National Gallery Report, 1918 ... ..	172	Sickert, Walter, Works by (Note) ... ..	117
National Portrait Gallery Report (Note) ... ..	112	Small Collector, by Bohun Lynch (Art.) ... ..	141
Nevinson, C. R. W., Works by (Note) ... ..	266	Society of Animal Painters (Note) ... ..	267
Northumberland, Duke of, Portraits at Syon House, by C. H. Collins Baker (Art.) ... ..	3	Society of Pewter Collectors (Note) ... ..	57
Northumberland, His Grace the Duke of, Furniture at Syon House, by Frederick Litchfield (Art.)... ..	211	Some Eighteenth Century Glass, by S. G. Hewlett (Art.) ... ..	81
Notes ... ..	41, 102, 244	Some Old English Plate in America, by E. Alfred Jones (Art.) ... ..	205
Notes, Current Art ... ..	50, 112, 185, 259	Soper, George, A.R.E., Etchings by (Note) ... ..	188
Notes and Queries ... ..	43, 101, 178, 240	Spence, Mr. Robert: Collection of Gloves, Part I., by Eugenie Gibson (Art.) ... ..	88
Old Dudley Art Society (Note) ... ..	266	Stay-busks, Concerning Decorated, by W. Ruskin Butterfield (Art.) ... ..	74
Old Farmhouse Saloon (Note) ... ..	262	Stevens, Mr and Mrs. Albert, Drawings by (Note) ... ..	264
Old Plate in the Imperial Museum, Vienna, by E. Alfred Jones (Art.) ... ..	163	Stock Exchange Art Society (Note) ... ..	265
Painting and Drawings of the Old and Modern Schools (Note) ... ..	54	Storey, George Adolphus, R.A. (1834-1919) (Note) ... ..	53
Pastel Work of John James Masquerier, by R. R. M. See (Art.) ... ..	195	Stott, Edward, Memorial Exhibition (Note) ... ..	185
Peace Plaques (Note) ... ..	191	Syon House (His Grace the Duke of Northumberland), Furniture at, by Frederick Litchfield (Art.)... ..	211
Pershing, General, Sword of Honour (Note) ... ..	118	Syon House, Portraits at, by C. H. Collins Baker (Art.) ... ..	3
Pewter Collectors, Society of (Note) ... ..	57	Toby Jugs (Note) ... ..	191
Photography, London Salon of (Note) ... ..	186	"Touch-Piece" for the King's Evil, by Maberly Phillips, F.S.A. (Note) ... ..	108
Pictures by M. Bauer and others (Note) ... ..	114	Tryon, Wyndham, Works by (Note) ... ..	54
Pictures Restored by Austria to Venice, by A. J. Rusconi (Art.) ... ..	67	Unidentified Pictures. <i>See</i> Notes and Queries.	
Picturesque Survival (Note) ... ..	191	Verdun Medal, The (Note) ... ..	109
Plate in America, Some Old English, by E. Alfred Jones (Art.) ... ..	205	Vicissitudes of Collecting (Note) ... ..	117
Plate (Old) in the Imperial Museum, Vienna, by E. Alfred Jones (Art.) ... ..	163	Victoria and Albert Museum—The War Memorials Exhibition (Note) ... ..	50
Pope, Alexander (1763-1835), by R. R. M. See (Art.)... ..	131	Vienna, Old Plate in the Imperial Museum, by E. Alfred Jones (Art.) ... ..	163
Poynter, Sir Edward John, P.R.A. (1836-1919) (Note) ... ..	52	War Memorials Exhibition (Note) ... ..	50
Princess Mary's Christmas Box (Note) ... ..	58	War Memorials Exhibition at the Royal Academy (Note) ... ..	259
Prints and Drawings (Note) ... ..	118	Watch-stands of the Eighteenth Century in the Collection of Sir Gerald Ryan, by W. B. Redfern (Art.) ... ..	235
Regalia Racks, Wrought-iron, of the City of Exeter, by H. Tapley-Soper (Art.) ... ..	148	Waterlow, the late Sir Ernest Albert, R.A. (1850-1919) (Note) ... ..	262
Rembrandt, Another? by Herbert C. Andrews (Note) ... ..	103	Wedgwood Medallions, Some Fine (Note) ... ..	270
Restoration Extraordinary: Dulwich College Font-cover, by F. Gordon Roe (Note) ... ..	244	Wenlock Tankard (Note) ... ..	102
Rhyming Signs, by Criticus (Note) ... ..	109	Wivenhoe, Essex, by Criticus (Note) ... ..	109
Ridley Art Club (Note) ... ..	263	Wood Norton, by Criticus (Note) ... ..	245
Royal Academy: War Memorials Exhibition ... ..	259	Woodcuts by T. Sturge Moore, etc. (Note) ... ..	187
Royal Institute of Oil Paintings (Note) ... ..	261	Worcester Mug, An Unique (Note) ... ..	270
Royal Society of Painters in Water-Colours (Note) ... ..	262	Works by J. Finnemore, R.I., and others (Note) ... ..	57
"Saint Catherine of Alexandria," by Domenichino (Note) ... ..	246	Works by Walter Sickert (Note) ... ..	117
Sale Room ... ..	47, 110	Works by Wyndham Tryon (Note) ... ..	54
Salopian China, Part II., by C. Clifton Roberts (Art.) ... ..	223	Wrought-iron Regalia Racks of the City of Exeter, by H. Tapley-Soper (Art.) ... ..	148
Sawyer, Amy, Subjects by (Note) ... ..	264		

## ILLUSTRATIONS

ARTISTS AND ENGRAVERS.	PAGE	ARTISTS AND ENGRAVERS—continued.	PAGE
Alebardi, Angiolo. Testa di Bimba ... ..	117	Bigg, W. R.	
Barry, James. Hugh, First Duke of Northumberland ... ..	9	Dulce Domum, by John Jones ... ..	2
Bastiani, L. Ste. Veneranda and other Saints ... ..	95	Sailor's Orphans, by W. Ward ... ..	45
Belliniano, Vittore. The Martyrdom of San Marco ... ..	67	Borssum, A. Van. Garden scene ... ..	176
		Brown, T. Austen. Houses on the Place, Etaples ... ..	125

# Index

ARTISTS AND ENGRAVERS— <i>continued.</i>	PAGE	ARTISTS AND ENGRAVERS— <i>continued.</i>	PAGE
Buck, Adam. Portrait of a Lady ... ..	85	Pope, Alexander— <i>continued.</i>	
Cameron, D. Y., A.R.A. Stirling Castle ... ..	97	Mrs. Pope (M. A. Campion) ... ..	136, 137
Carpaccio, Vittore.		Mrs. Stoner ... ..	135
The Annunciation ... ..	70	Mrs. Westby ... ..	133
The Bleeding Christ ... ..	67	Pastel (Mrs. Pope) ... ..	133
Carpi, Aldo. Portrait of H.E. the Minister of the		Portrait of a Lady ... ..	137, 140
Italian Marine ... ..	187	Portrait of Caroline Wheatley ... ..	135
Conegliano, Cima da. The Madonna of the		Portrait of Lady Ducie ... ..	130
Orange Grove ... ..	60	Portrait of Mrs. Raikes ... ..	139
Corot. The Claudian Aqueduct ... ..	176	The Misses Moneyhill at the Spinnet ... ..	134
Cotes, Francis. Pastel, Queen Charlotte and the		Poynter, Sir E. J. The Message ... ..	51
Princess Royal ... ..	13	Rembrandt (attributed to). Portrait of an Old	
Da Vinci, Leonardo. A Study ... ..	259, 261	Woman ... ..	104
Delacroix, Eugene. Portrait of Baron Schwiter ...	179	Reynolds, Sir Joshua. Portrait of Catherine, Lady	
Domenichino. St. Catherine of Alexandria ... ..	233	Bampfylde ... ..	159
Dyck, Van. Portrait of an unknown Lady ... ..	55	Ross, Sir W. C., R.A. Miniature of Lord Mel-	
Girtin, T. Exmouth ... ..	201	bourne ... ..	94
Hayter, Sir George. Princess Amelia of Brunswick		Sala, Paolo. The Strand ... ..	57
and her daughter, Princess Charlotte ... ..	169	Saliba, Antonello da. A Pieta ... ..	68
Heem, J. de. Portrait of the Prince of Orange ...	35	Smith, J. R.	
Ingres.		A Christmas Gambol, after G. Morland ... ..	66
M. Norvins ... ..	174	A Christmas Holiday ... ..	105
Œdipus and the Sphinx ... ..	175	Smith, Joshua, R.B.A. The Bather ... ..	265
Roger delivering Angelica ... ..	175	Smith, L. Mrs. Turnor, after Sir G. Kneller ... ..	115
Jones, Inigo (ascribed to), Portrait of an Unknown		Stradanus. Amerigo Vespucci taking possession	
Man ... ..	7	(1497) of America ... ..	41
Jones, John. Dulce Domum, after W. R. Bigg ... ..	2	Sullivan, Luke. Miniature of an Officer ... ..	94
Knapton, G. Algernon, Seventh Duke of Somerset...	8	Thomson, J. (of Duddingston).	
Kneller, Sir G. Mrs. Turnor, by L. Smith ... ..	115	Fast Castle: A Storm ... ..	247
Lawrence, Sir Thomas, P.R.A. Portrait of the Earl		Urquhart Castle ... ..	251
of Liverpool ... ..	99	Tiepolo.	
Lely, Sir Peter.		Building of the Trojan Horse ... ..	175
James, Duke of York ... ..	5	Procession of the Trojan Horse ... ..	175
King Charles I. and James, Duke of York ... ..	3	Tintoretto.	
Portrait of an Unknown Man ... ..	6	A Philosopher ... ..	73
Manet. Soldier examining his Rifle (Detail) ... ..	177	Portrait of the Doge Marcantonio Trevisan ... ..	75
Masquerier, J. J.		Ugolino.	
Bonaparte as First Consul ... ..	194	A Prophet (part of the great Altar-piece) ... ..	173
Colonel Towry ... ..	196	The Deposition (part of the great Altar-piece) ... ..	173
Elizabeth Crawford ... ..	197	Two Angels (part of the great Altar-piece) ... ..	172
Miss Goatley ... ..	203	Two Apostles (part of the great Altar-piece) ... ..	172
Miss Hinchcliffe ... ..	249	Veronese, Paul.	
Miss Mellon ... ..	198	The Adoration of the Shepherds ... ..	72
Miss Morrison ... ..	200	The Annunciation ... ..	71
Miss Simpson ... ..	203	The Saints Geminiano and Severo ... ..	69
Miss Stanton McKay ... ..	204	Vivarini, Bartolommeo. St. Ambrose with four	
Mrs. Billington ... ..	257	Saints ... ..	71
Mrs. Coote Martin ... ..	199	Ward, J. Selling Rabbits, by W. Ward ... ..	25
Mrs. Kenyon ... ..	217	Ward, W.	
Mrs. Sandys ... ..	200	Sailor's Orphans, after W. R. Bigg ... ..	45
Mrs. Towry ... ..	209	Selling Rabbits, after J. Ward ... ..	25
Portrait of a Lady ... ..	195	BRONZE.	
Morland, G. A Christmas Gambol, by J. R. Smith ...	66	Bronze Figures of Deities of the Moon (Ming	
Parenzo, Bernardo da. Adoration of the Shepherds	175	Dynasty) ... ..	33
Pope, Alexander.		Bronze Incense Burner, decorated with Deities in	
Miss Annesley ... ..	138	Relief (Ch'ien-Lung Dynasty) ... ..	38
Miss Elizabeth Ponsonby ... ..	135	Bronze Incense Burners (formed of various beasts	
Miss Kate Fleming ... ..	132	and birds (Han Dynasty) ... ..	34
Mrs. Annesley ... ..	135	Bronze Incense Burners (formed of various mon-	
Mrs. Crouch ... ..	138	sters) (Ming Dynasty) ... ..	34
Mrs. Oakley ... ..	134	Bronze Lions, sometimes called Kyllins ... ..	33
Mrs. Pope ... ..	131	Bronze Sacrificial Vase, Ancient Chinese (Han	
		Dynasty) ... ..	31
		Tankard, The Wenlock Bronze, Fifteenth Century...	102

# Index

	PAGE		PAGE
CHINESE (See also under "Bronze")		CHINESE (See also under "Bronze")	
Boxes of Pekin or Soochow Red Lacquer (Ch'ien-Lung Dynasty) ...	100	Cabinet, Chinese Lacquer ...	100
Ch'ien-Lung Incense Burners, round vessels on tripod feet, with pierced covers (Ch'ien-Lung Dynasty) ...	100	Cabinet or Bookcase, Mahogany (Wm. Kent) ...	100
Cloisonné Vases, Large (Ch'ien-Lung Dynasty) ...	100	Cabinet, Mahogany, Slight Inlay (R. Adam) ...	100
Long-necked Bottles of Pekin or Soochow Red Lacquer (Ch'ien-Lung Dynasty) ...	100	Cabinet, Straight-fronted, Inlaid Various Woods on Highwood (R. Adam) ...	100
Monsters coated with Lacquer (Ming Dynasty) ...	100	Cabinet Table, Marqueterie (French) ...	100
Red Lacquer Vase decorated with Dragons ...	100	Cabinet, Walnut-wood and Marqueterie ...	100
T'ang Figure (Simpson Bequest) ...	100	Chair, circa 1700 ...	100
CLOCKS, ETC.		Chair, Hepplewhite (Cream-coloured, Painted with Green Decoration) ...	213
Grandfather Clock, by Stuart Watts ...	147	Chest of Drawers, Chippendale Mahogany ...	100
Wall Clocks ...	235, 237	Chest, with Carving of later date ...	100
DEcoration		Chippendale Pole-Screen with Panel of Mortlake or Soho Tapestry ...	100
Alstonfield Pulpit ...	107	Commode, French Marqueterie ...	100
Mahommedan Arch ...	283	Commode, French, of the Bombé type ...	100
EMBROIDERY, ETC.		Dressing-table, with Floral Inlay ...	100
Gloves—		Dumb Waiter, Chippendale Mahogany ...	100
Ecclesiastical Glove, French, Sixteenth Century ...	87	Escritoire, Circular-topped, with Tambour Slide (R. Adam) ...	144
Ecclesiastical Glove, Italian, Fifteenth Century ...	87	Fire-Screen, Chippendale Mahogany, with Needlework Panel ...	100
Ecclesiastical Glove, Spanish, Seventeenth Century ...	89	Mirror, Carved, Chippendale Period ...	142
Elizabethan Period Mittens ...	90	Mirrors (Carved and Gilt and "Gesso" Work) (R. Adam) ...	142
English Seventeenth-Century Glove ...	91	Panels, Carved.	
French "D'ore" Glove ...	91	Abraham and Isaac ...	142
French Sixteenth-Century Glove ...	92	Adam and Eve ...	141, 142
French Seventeenth-Century Glove ...	92	The Annunciation ...	142
Greek Eighteenth-Century Glove ...	87	Table, Apple-wood, Sheraton Period ...	143
Hungarian Seventeenth-Century Glove ...	88	Table, Gate-leg, with Arched Frame ...	143
Italian Seventeenth-Century Glove ...	88, 91	Table (probably made in Dublin) ...	143
Italian Eighteenth-Century Mitten ...	88	Table de Nuit (probably by Œben or Riesner) ...	143
Knights Templar Glove ...	87	GLASS.	
Man's Glove, Seventeenth Century ...	89, 90	Air-twist Cordial-Water Glass ...	81
Queen Anne Period Lady's Glove ...	89	Cordial-Water Glass ...	81
Stay-busks, Decorated ...	77-80	Cream Jug ...	81
Stomachers, English, Embroidered ...	74	Cream Jug with Coin in Stem ...	81
Tapestry, English Seventeenth-Century, "Boys among Vines" ...	98	Masonic Firing Glasses ...	84
Engravers (See Artists and Engravers).		Opaque-twist Cordial-Water Glass ...	81
FANS		Salt-cellar ...	81
Chinese Hand Screen of Carved Wood ...	20	Sugar-basin ...	81
Fan of Eagles' Feathers, carried by Wise Men ...	20	Sugar-basin with Coin in Stem ...	82
Fan, White Flying Phoenix ...	28	Gloves (See Embroidery).	
Fan-leaf, Bugako Dance, Tosa School ...	29	METAL (other than Silver).	
Fan-leaf, Crouching Shishi, Kano School ...	30	Christmas Box (Brass), Presented by H.R.H. Princess Mary to the Soldiers and Sailors on Active Service, 1914 ...	100
Fan-leaf, Jittoku, Sweeper of the Temple Garden, Kano School ...	30	Font, Dulwich College Chapel ...	244, 245
Fan-leaf, Peacock and Peonies, Kano School ...	29	Moss Rose, London ...	148, 154
Fan-leaf, Siebo, the Chinese long-lived Lady and her Attendants, Tosa School ...	28	Mosses.	
Fan-leaf, Story of Gengi-Monogatari, Tosa School ...	24	Englefield, Sir H. C., F.R.S. ...	94
Flat Iron Hand-Screen, used by Umpires in Wrestling Matches ...	21	Hervey, C. H. F., Master of the ... of St. ...	94
Folding War Fan (Iron Stick with Silver Inlay) ...	23	Melbourne, Lord, by Sir W. C. Ross, R.A. ...	94
Lady's Court Fan (Okomé Ogi) ...	21	Officer, by Luke Sullivan ...	94
Modern Ivory Fan with Gold Lacquer ...	24	MISS.	
Rigid Battle Fan ...	23	Adoration of the Shepherds, by Bernardo da Parenzo ...	175
IRON-WORK.		Alstonfield (Alstonfield) ...	107
Bureau, Mahogany, Marqueterie Decoration with the Duke of Somerset's Monogram ...	100	Alstonfield (Alstonfield) ...	107

## Index

PICTURES.	PAGE
Martyrdom of San Marco, by Vittore Belliniano	67
Melkay, Miss Stanton, by J. J. Masquerier	204
Mellon, Miss, by J. J. Masquerier	198
Mona-Lisa, The Misses, at the Spinnet, by Alexander Pope	134
Morrison, Miss, by J. J. Masquerier	200
Norvins, M., by Ingres	174
Oakley, Mrs., by Alexander Pope	134
Odipus and the Sphinx, by Ingres	175
Paintings, Unidentified	43, 44, 181, 243
Philosopher, by Pintoretto	73
Pict., by Antonello da Saliba	68
Ponsonby, Miss Elizabeth, by Alexander Pope	135
Pope, Mrs. (Pastel), by Alexander Pope	133
Pope, Mrs. (M. A. Campion), by Alexander Pope	136, 137
Pope, Mrs. (Pastel) by Alexander Pope	133
Portraits, Unidentified	44, 178, 240
Prince of Orange, Portrait of, by J. de Heem	35
Princess Amelia of Brunswick and her Daughter, Princess Charlotte, by Sir George Hayter (Colour)	160
Procession of the Trojan Horse, by Tiepolo	175
Prophet apart of the great Altarpiece, by Ugolino	173
Queen Charlotte and the Princess Royal (Pastel), by Francis Cotes	13
Rak's, Portrait of Mrs., by Alexander Pope	139
Roger delivering Angelica, by Ingres	175
Savior's Orphans, by W. Ward, after W. R. Bigg (Colour)	45
St. Ambrose with four Saints, by Bartolommeo Vivarini	71
St. Catherine of Alexandria, by Doménichino (Colour)	233
Ste. Veneranda and other Saints, by L. Bastiani	95
Saints Geminiano and Severo, by Paul Veronese	69
Sandys, Mrs., by J. J. Masquerier	200
Selling Rabbits, by W. Ward, after J. Ward (Colour)	25
Simpson, Miss, by J. J. Masquerier	203
Soldier examining his Rifle, by Manet (Detail)	177
Stirling Castle, by D. Y. Cameron, A.R.A.	97
Stoner, Mrs., by Alexander Pope	138
Strand, The, by Paolo Veronese	57
Study, A., by Leonardo da Vinci	289, 291
Festa di Bimba, by Angelo Albardi	117
The Message, by Sir E. J. Poynter	81
Towry, Colonel, by J. J. Masquerier	199
Towry, Mrs., by J. J. Masquerier	200
Turnor, Mrs., by L. Smith, after Sir G. Kneller	115
Unidentified Paintings	43, 44, 181, 243
Unidentified Portraits	44, 178, 240
Urquhart Castle, by J. Thomson, of Duddingston	251
Wesley, Mrs., by Alexander Pope	133
Wheatley, Caroline, by Alexander Pope	135
Woman, Portrait of an Old, attributed to Rembrandt	164
PICURES.	
Anton Schwager, by Eugene Delacroix	169
Argenta, Mrs., by J. J. Masquerier	257
Bonaparte, as First Consul, by J. J. Masquerier	164
Catherine, Lady Bonaparte, by Sir Joshua Reynolds	159
Christmas Gambol, by J. R. Smith, after Geo. Morland	166
Christmas Holiday, by and after J. R. Smith	166

# Index

PLATES—continued.	PAGE	POTTERY AND PORCELAIN—continued.	PAGE
Doge, Mariantonio, Trevisin, Portrait of the, by Tintoretto ... ..	14	Jug, Napoleonic ... ..	168
Ducie, Portrait of Lady, by Alexander Pope ... ..	14	Leeds China ... ..	143
Dulce Domum, by John Jones, after W. R. Bigg ... ..	2	Mugs, Shaped, Worcester Porcelain (Plate, Colour) ... ..	241
Exmouth, by T. Girtin ... ..	241	Mugs, Memorial (1856) ... ..	168
Hinchliffe, Miss, by J. J. Masquerier ... ..	249	Redgrave China ... ..	14
Kenyon, Mrs., by J. J. Masquerier ... ..	20	Salopian China (descriptive illustrations) ... ..	223, 224
Lady, Portrait of a, by Adam Buck ... ..	8	Toilet Pots, Old Menegy Porcelain ... ..	222
Lady, Portrait of a, by Alexander Pope ... ..	149	Wedgwood Medallions (Plate, Colour) ... ..	22
Lady, Portrait of a, by Van Dyck ... ..	55		
Prince of Orange, Portrait of, by J. de Heem ... ..	38	SILVER.	
Princess Amelia of Brunswick and her Daughter, Princess Charlotte, by Sir George Hayter ... ..	107	Becker, Covered, Sixteenth Century ... ..	108
Queen Charlotte and the Princess Royal (Pastel), by Francis Cotes ... ..	13	Becker, Set with Rock Crystal and Enamel ... ..	108
Raikes, Portrait of Mrs., by Alexander Pope ... ..	139	Casket ... ..	10
Sailor's Orphans, by W. Ward, after W. R. Bigg ... ..	48	Canteopots, Plain and Enamel ... ..	207
St. Catherine of Alexandria, by Domenichino ... ..	233	Cream Jug (once the property of R. B. Sheridan) ... ..	148
Ste. Veneranda and other Saints, by L. Bastiani ... ..	98	Cup, Nautilus-shell ... ..	166
Selling Rabbits, by W. Ward, after J. Ward ... ..	28	Cup, Tall German Silver-gilt ... ..	166
Towry, Mrs., by J. J. Masquerier ... ..	209	Cup and Cover, Carved Crystal ... ..	166
Turnor, Mrs., by L. Smith, after Sir G. Kneller ... ..	117	Cup and Cover, Silver (Old, Swastika, London, 1750) ... ..	208
Wedgwood Medallions ... ..	228	Ewer, by Nicolaus Schmidt ... ..	104
Worcester Porcelain Shaped Mug ... ..	241	German Drinking Horn (Augsburg) ... ..	105
		Punch-bowl, Plain, Silver (in the Nat. Mus., Washington) ... ..	208
POTTERY AND PORCELAIN.		Silver-gilt Dish, by Christoph Lencker ... ..	103
Caeretan Hydria Cups of Laconian Ware ... ..	128	Tankards, Silver-gilt (Early German) ... ..	10
Caldwell China ... ..	143	Trivet, Silver Ketle (Peter Archibald, London, 1727) ... ..	207
Castleford China ... ..	143		
Davenport China ... ..	143	TOLENS.	
Greek Unguent Vase in the form of two Modelled Heads ... ..	128	"Touled piece" for the King's Ex. ... ..	108

## IN THE SALE ROOM

ARMOUR, WEAPONS, ETC.	PAGE	BOOKS, AUTOGRAPHS, ETC.—continued.	PAGE
Arquebus, North Italian, 1560 ... ..	49	GRAYSON, J. W. Documents relating to the Song, "D'ye ken John Peel" ... ..	110
Claid-beamh-Mor (Early Sixteenth-century Scotch) ... ..	49	Hart (Emma). Eight Letters (with locks of her hair) to Sir Wm. Hamilton ... ..	110
Dagger, Landsknecht, 1569 ... ..	49	Twenty-five Letters to Charles Greville, 1782-1799 ... ..	110
Morion (used by the Trabanteu Guardia of the Electors of Saxony, Early Seventeenth Century) ... ..	49	Jeanne II., Queen of Navarre, The Hours of Luther. The Holy Bible (a First Edition, 1522) ... ..	110
Pistol, German, 1580 ... ..	49	Mary Queen of Scots' letters to Charles IX., 1568 ... ..	110
Suit, Complete, with reinforcing pieces, 1560 ... ..	49	Mary Queen of Scots' letters to the Archbishop of Glasgow, 1574 ... ..	110
Suit (First half Sixteenth Century), German ... ..	49	Mundis Novus of Vesputius ... ..	110
War Hammer and Pistol combined, German, 1600... ..	49	Nautica Ephemeris and Perpetuum Calendarium (Flemish or French block book, vellum) ... ..	110
		Nelson, Letter to Lady Hamilton, 1801 ... ..	110
BOOKS, AUTOGRAPHS, ETC.		New Testament, Fourteenth Century MS. ... ..	110
Ad honorem Trinitatis, etc. (The Author's original illuminated MS.) ... ..	110	New Testament in French (a First Edition, 1474)... ..	110
America, Xylographic Picture relating to, 1500 ... ..	110	"Noll" letters to Col. R. Norton (1647-48) ... ..	110
Burnside, Holy War, 1682 ... ..	110	"Noll" letters to Mr. Robinson, 1648 ... ..	110
Burns. Banks of the Doon ... ..	110	New Testament in French (a First Edition, 1474)... ..	110
Caton. Golden Legend (completed by de Worde)... ..	110	PSALTER, Wodehouse, 1694 ... ..	110
Caxton's Eneydos, 1490 ... ..	110	Reynolds, Sir Joshua. Letter to Sir Wm. Hamilton, 27th March, 1769 ... ..	110
Copenhagen, Battle of, Important Series of Letters relating to ... ..	110	Shakespeare. 1688 ... ..	110
Coverdale. New Testament (in English and Latin) (2nd Edition) ... ..	110	A Volume containing eight Quartos ... ..	110
Cromwell (Oliver). Letters to Richard Mayor ... ..	110		
Enzinas, Francisco de. New Testament in Spanish (1st Edition, 1544) ... ..	110		
Fistolf, Sir John, Original Letters of ... ..	110		

# Index

	PAGE		PAGE
A. AUTOGRAPHS, ETC. — <i>continued.</i>		ENGRAVINGS AND CUTTINGS — <i>continued.</i>	
St. Despretre, W. Yorkshire. Tragedy, 1666 (Second Edition) ...	110	Rembrandt.	
Tewkesbury, C. 1817 ...	110	Christ Healing the Sick (B. 74) (second state) ...	49
The Emancipation of the Turvey, 193 ...	111	Christ Healing the Sick (a second state of the "hundred guilder print") ...	111
Tenison, Thomas. Minutes of a Melancholy Lover ...	111	Mill (B. 230) ...	49
Tring, John. Melting, 1782 (with the Autograph and Bookplate of George Washington) ...	111	Rembrandt leaning on a Stone Sill (B. 210) (second state) ...	49
Turner, G. ...	111	The Three Crosses (B. 78) (fourth state) ...	49
Unpublished Epigrams, Songs, and Sonnets, 1870 ...	111	The Three Trees (B. 212) ...	49
Unpublished of Hurling, 1873 ...	111	Reynolds, Sir Joshua (after). A Description of the Villa of Mr. Horace Walpole at Strawberry Hill, 1784 (45 drawings and 230 engravings after Reynolds and others) ...	111
Tyndale.		Smith, J. R. Theophila Palmer (a first state with uncut margins), after Sir J. Reynolds ...	111
Unpublished, 1830-49 ...	110	Ward, W.	
Unpublished in English, with the Latin of Frisian ...	110	The Dam, after G. Morland ...	49
Unpublished in English, 1898 ...	111	The Storm, after G. Morland ...	49
Unpublished, P. 1. Life of Sir Walter Raleigh (with Portraits and Letters) ...	110	FURNITURE	
Unpublished, Maxims, Paris, 1473 ...	111	Chippendale.	
Unpublished, P. 1. De Commentariis on the Apostles ...	111	Arm-chair, Winged ...	48
Unpublished, Robertus. De Re Militari Libri XII, 1472 ...	111	Mahogany Suite ...	48
Unpublished, Works. Third Roman Edition ...	111	Commode, Mahogany, mosaic embellishments ...	48
Washington. A Series of Twelve A.L.S. ...	110	Elizabethan Table on bulbous legs ...	49
Washington, R. The Morledge in Englysshe (first Edition), 1826 ...	110	Empire Suite (14 pieces) ...	48
Washington, Translation of the Bible. An illuminated MS. of the Revised Version, 1426 ...	110	Florentine Cabinet, Boule, on carved stand ...	49
B. DRAWINGS AND CUTTINGS		French.	
Baxter. Parting Look ...	49	Cabinet, Red Lacquer ...	48
Bentley, C. Grand Leicestershire Steeplecase, after H. Allen ...	49	Commode, Red Lacquer ...	48
Bond, W.		Indian Armchairs, six. Seventeenth century. Box wood ...	49
The Fisherman's Hut, after G. Morland ...	49	Jacobean.	
The Weary Sportsman, after G. Morland ...	49	Bench ...	111
Bonnet, L.		Refectory Table ...	111
L'Amour Favorable, after Ste. Marie ...	49	Louis XIV. Table, Knee-hole ...	49
Le Premier Pas à la Fortune, after Ste. Marie ...	49	Louis XV.	
Bouillon. Shakespeare Gallery (proof copy) ...	49	Secrétaire ...	49
Dawe, P.		Secrétaire Kingwood and Tulipwood Knee-hole	
Children Fishing, after G. Morland ...	111	Pedestal Cylinder ...	48
Children gathering Blackberries, after G. Morland ...	111	Suite (13 pieces) ...	49
Demarcation ...		Table, Ormolu Circular (set with miniatures of celebrated beauties) ...	48
Girl seated with Fowls and Dog, after Huet ...	111	Table, Marqueterie (stamped "L. Boudin ME") ...	49
Le L'Amour, after Boucher ...	111	Writing-table, Kingwood ...	48
Plaisant Shooting and the companion player, after Huet ...	111	Louis XVI.	
Duclos, A. J.		Secrétaire, Marqueterie ...	48
Le Bal Pare, after A. de St. Aubin ...	111	Table, Circular Mahogany, set with Sèvres plaques ...	49
Le Concert, after A. de St. Aubin ...	111	Queen Anne.	
Durand.		Commode ...	49
St. Hubert. B. 1 ...	49	Walnut Suite (10 pieces) ...	48
St. Hubert. B. 2 ...	49	Sheraton Tables, Satinwood (a pair) ...	48
Green, V. Lady Louisa Manners (a second state) ...	111	Stuart.	
Janinet, F. Colonnade et Jardins du Palais Medicis, after H. Robert ...	111	Armchair ...	49
L'Amour. Sir Thomas (after) ...	111	Chairs (set of 4) ...	49
Unpublished. Commode (proof before letters) ...	111	Day-bed ...	49
Unpublished. Table (proof) ...	111	GLASS	
Master Lambton (a proof, 1827) ...	111	Candlesticks (a pair) ...	49
Miss Croker (a proof before title) ...	111	Candlesticks on pressed baluster stems ...	111
Marm, L. The Charmes of the Morning ...	111	Goblet, plain, on double-knob baluster stem ...	111
Unpublished. No. 1. O'Brien ...	111	Jacobite Wine-glasses ...	111

# Index

## GLASS AND ENAMEL

Bankard with handle, body with trailed ribbed and pressed decorations and Charles II. sixpence embedded in the stem ...	111
Waterford Bowl, oval ...	111
Leather Black oak ...	111

## PICTURES AND DRAWINGS

Burne Jones, Sir Philip. Eighty-five original drawings for the Kelmscott Chaucer ...	111
Corot, J. B. C.	
Evening ...	4
Le Havre ...	47
Ville d'Avray, pond ...	47
Cranach, Lucas. Portrait of the Electress of Saxony and her son, Frederick II ...	48
Cuyp, A. A View on the Scheldt ...	47
Cuyp, J. G. Two Children ...	47
Daubigny, Le Retour de Troupeau ...	47
Degas, The Artist in his Studio ...	47
Diaz, N. The Woodland Path ...	47
Downman, J.	
Mrs. Wells (the Actress) ...	48
The Dyson Children ...	48
Eddy, The Rescue ...	47
Fredrick, Copley. Oboe ...	48
Gainsborough.	
Portrait of a Lady ...	48
The Master and Girl ...	48
Gérard, F. P. Reception of the Empress Josephine ...	48
German School. Portrait of a Gentleman ...	48
Gordon, Sir J. Watson. Sir Walter Scott ...	48
Goya.	
A Portrait of Popeillo, the Bullfighter, of Madrid ...	4
Head of a Lady ...	47
Guardi, F. A Fête on the Grand Canal, Venice ...	47
Goyen, J. Van. A River Scene ...	47
Hals, Franz.	
Portrait of Joseph C. van der. Lord of Brichen and Nieuwaal ...	47
Two Boys ...	47
H. rip. g. a. s. Moonlight ...	47
Heyden, J. Van der. View in Holland ...	47
Hooghe, P. de. Woman cutting bread and butter for a boy who is saying grace ...	47
Hunt, Holman.	
Lady of Shalott ...	48
May Morning at Maiden Tower, Odessa ...	48
Ingres. Portrait of a Lady ...	48
Israels, J. Age and Infancy ...	47
Latour, Fantin. Peonies in a glass vase ...	48
Lawrence, Sir T.	
Archbishop of Armagh ...	48
Lady Beresford Hope ...	48
Lady Po ...	48
Lord Beresford Hope ...	48
Portrait of a Lady ...	48
Luini, B. Virgin adoring the Infant Saviour ...	48
Marcke, E. Van. The Home Pastures ...	47
Maris, Matthew. Girl with Goat and Kid ...	47
Maris, Jacob. The Cottage on the Dunes ...	47
Mauve, A. Ploughing ...	47

## PICTURE AND DRAWING

Mieris, F. Van.	
Gentleman at a Window ...	47
Portrait of the Artist in his thirty-second year ...	47
Millet, J. F. The Shepherdess ...	47
Monet, Claude. The Poppy Field ...	47
Morland, G.	
Landscape with Huntsmen and Hounds ...	48
The Gipsies' Tent ...	48
Ostade, A. Van. Two Figures at a Cottage Door ...	4
Potter, P. Cattle in a Pasture ...	4
Rembrandt. Heads of Old Men ...	47
Reynolds, Sir J.	
Portrait of Mrs. Chalmers ...	48
Portrait of Mrs Siddons as "The Tragic Muse" ...	47
Portrait of Sir Brooke Boothby ...	47
Portrait of Sir Wm James, Bart., F.R.S. ...	48
Romney, G. Worm Hill Children ...	48
Ruysdael, J. Van.	
Landscape ...	4
The Cornfield ...	47
A View of the Coast near ...	47
S. J. L. S. J. N.	
A Racehorse with Jockey up ...	48
Hunting Scenes (a set of four) ...	48
Steen, Jan. The Spendthrift ...	47
Stuart. Portrait of Lord Fitzgibbon ...	48
Teniers, D.	
La Gazette ...	48
Soldiers Bourgeois ...	4
The Seven Acts of Mercy ...	47
The Tric-Trac Players ...	47
Troyon, C. A Summer Storm ...	47
Turner, J. M. W.	
Chepstow Castle ...	47
Dorchester Castle ...	47
Le Havre ...	47
Port. Ruysdael ...	4
Rokeby, Bowes Tower ...	48
Staubach Falls, Lauterbrunnen ...	48
"Sun of Venice" leaving Port ...	47
Zurich ...	47
Van de Velde, A. Heads of water ...	47
Van de Velde, W. Sea-piece ...	47
Van Dyck.	
Infant Christ standing on a Serpent on a Globe ...	111
Queen Henrietta Maria ...	47
Velasquez. Mariana of Austria, Wife of Philip IV. of Spain ...	47
Vernet, Joseph. View of an Italian City ...	111
Ward, J. Portrait of Miss Giorgia Musgrave ...	47
Whistler. La Note Rouge ...	47
Wimperis, E. M. Stratford on Avon ...	48
W. ... A. H. ... S. ...	47
Inn ...	47
Wynants, J. A View of ...	48
PICTURE AND DRAWING	
Bow. Figures of a Lady and a Gentleman ...	48
Chelsea. Figures of Jupiter and Juno ...	48
Greek Amphora, Attic red figured ...	48
Hague Service (150 pieces) ...	48







*Dinner-Dance with 'Return from School'*

Painted by John Jones  
at the residence of the  
Hon. Mr. Justice, at the  
Court House, Sydney



## Portraits at Syon House

By C. H. Collins Baker

THE pictures at Syon House may conveniently be divided into English historical portraits and pictures

collected from time to time by members of the family. In the first category come not only ancestral portraits



KING CHARLES I. AND JAMES, DUKE OF YORK

BY SIR PETER PAUL RUBENS, 1647

of Seymours, Percys, and the ducal house of Northumberland, but also a series of royal portraits, unique in interest on iconographic grounds and capitally important to our knowledge of one period of portrait painting in England. In the second category are numerous examples of the Dutch minor masters; many works of the late Venetian school; a few pictures by German and Netherlandish Primitives; some English canvases and drawings. Obviously all this varied ground cannot be covered in the space at my disposal, which will more profitably be devoted to the outstanding works in each category.

We will begin with the portraits of Charles I. and his sons, James, Duke of York, and, as will be suggested, Charles, Prince of Wales, by Lely. These portraits may fairly be said to be of cardinal importance as likenesses and as irrefutable evidence on Lely's first English manner and his relation to Van Dyck. For, generally speaking, our only idea of Charles I. is a refined, rather lean and mildly melancholy but serene gentleman, typically Van-Dyckian, and in the second place the portrait of him now in question is still passed as a Van Dyck by hardened experts. Their knowledge of the Lely of 1660-1680 not containing the Lely of the 1640's, they confound him with his model, to whom, indeed, he closely approximated in technical skill.

The student of Lely, from the early 40's till his death in 1680, may see Lely very clearly in this double portrait of *Charles I. and James, Duke of York*. But as his word, reinforced by no more tangible evidence, would not convince the doubtful, it will be well to emphasise that no picture can be more soundly authenticated than this Syon House portrait. The proofs, in short, are these:—(1) The receipt for it is in the archives of the house. (2) It is the work to which Lovelace addressed his ode, "To my worthy Friend, Mr. Peter Lilly, on that excellent Picture of his Majesty and the Duke of Yorke, drawn by him at Hampton Court," beginning, "See what a clouded Majesty! and eyes/whose glory through their mist doth brighter rise." (3) It is the picture recorded by Richard Symonds at "Suffolke Howse," "the Collection of the Earl of Northumberland, 27 Dec., 1652. Mr. Stone who copyes showed them. . . . By Lilly, the Duke of York and King Charles, done at Hampton Court." (4) It is the picture mentioned by Walpole in 1793, "The portrait of Charles I. and James, Duke of York, by Peter Lilly, 1643, the Duke of York, act. 14, presenting a penknife to him." Walpole would have attributed it to Fuller or Dobson; but, he adds, "it is certainly by Lely: the Earl of Northumberland's picture is the original." (5) The portrait of Lely's authorship is thus proved up to the hilt; and

yet, as has been said, so unaccustomed to his early manner are even picture experts, that within the present year the proof that convinced Walpole had to be adduced to convert those who would have thought Van Dyck the correct attribution.

Some stress is laid on this tendency to confound Lely with Van Dyck or Dobson, because it is important to distinguish between these painters when they were in conjunction as regards style. Lely was in England while Van Dyck was alive, and, like Dobson, did his best to imitate the fashionable master. But even at his most imitative he differs noticeably in the temper or expression of his heads. Van Dyck could never have painted Charles in this dour, almost harsh image; such was not the courtly Fleming's type. It is, rather, a Dutch conception, more realistic and less well bred, coarser and heavier, more akin to Briot's coronation medal.

To those eyes that see in Van Dyck's likeness of Charles I. an image coinciding with their ideal (even though that ideal, unconsciously perhaps, be derived from that same likeness), Lely's rougher, more material version of the king may prove detestable. Those, on the other hand, whose view of Charles is less idealistic and more historically true, will find new light shed on that inferior monarch by Lely's portrait. But they must bear in mind that the troubled and deteriorated king of 1647, beaten and harassed, must have presented a very different aspect from that offered ten years earlier to Van Dyck, when all went more successfully.

The next portrait in this important little group of Stuart likenesses is that of *James, Duke of York*, at ten years old, also by Lely. This remarkably Dobsonesque portrait is signed, ". . . ly Fecit 1643." No better examples of early Lely can be seen than these, especially in respect of his closeness to Dobson. The only ground for discrimination between Dobson's and Lely's work at this time is, again, rational temper or expression. One cannot easily define the difference: one can only say that Dobson's temper is English, Lely's Dutch.

In these two portraits we have Charles's second son twice represented. This naturally suggests to the mind a lack as regards his eldest boy Charles, Prince of Wales. At one time I hoped that this want might be met by another Lely portrait at Syon House, wrongly attributed to Cornelius Johnson, and quite recently christened, "Lionel Cranfield, 3rd Earl of Middlesex" (1625-1674). In period this portrait is somewhat later than the signed *James, Duke of York* (1643), to which in size and arrangement it forms a pendant, but it is about contemporary with the double portrait of the king and young Duke of York painted

## *Syon House and its Treasures*

in 1647. Whether it be signed I cannot say, but beyond question it is by Lely in his first manner.

In passing from this portrait, which is one of the most characteristic and accomplished of Lely's first



JAMES, DUKE OF YORK

BY VAN DYCK. 1643

Compare it with the *Duke of York* by Lely, more positive and more characteristic of the later Lely: it is more positive, virile, and unromantic, thus corresponding with the *Charles I.* in the double portrait already described. One would have liked, for symmetrical ends, to have concluded that this portrait of a dark young man, labelled *Lionel, Earl of Middlesex*, really depicted Charles, Prince of Wales; one might have read into the face a likeness to the familiar countenance of Charles II. in the numerous post-Restoration portraits by Lely, Michael Wright, and others. But I am advised by an authority whose verdict I would not challenge that such fond hopes are in fact groundless.

or Vandyck-Dobson manner, it is interesting to note that some one within recent years, obviously puzzled by it, cast about in his mind until Cornelius Johnson occurred as a reasonable attribution. At no time in his career does Johnson approximate to this type of portrait: nor for that matter does Dobson. But in the portrait there is a curious blend of that Englishness of temperament which was native to Cornelius Johnson and Dobson, and which influenced both Van Dyck and Lely during their stay in England. After 1650, however, Lely outgrew this influence, and thenceforward remained essentially Dutch in fibre.

Reverting for one moment to the Syon House

royal portraits by Lely, it may be noted in parenthesis that the group of *Charles I.'s Children*, containing the

Perhaps the sitter was once reputed to be the famous architect whose likeness might well be found in the



PORTRAIT OF AN UNKNOWN MAN

Y SH TELER LITY

Duke of York, the Princess Elizabeth, and the Duke of Gloucester, which Symonds noticed in the Earl of Northumberland's house in 1652, descended to the other branch of the Percy family, and is now in Lord Leconfield's collection at Petworth.

While our attention is turned to Stuart portraiture, we will consider a puzzling picture at Syon, ascribed to Inigo Jones. Why, is not, apparently, known. Recently it has been christened Clifford, Earl of Cumberland. On what grounds, again, I am not sure.

house which he altered and added to. Traditional portraits of Inigo Jones were known to Walpole, who drily says, "Lord Burlington had Jones's head by Dobson; at Houghton it is by Van Dyck." This Houghton picture used to be in the Hermitage, and assuming it represents Jones, the picture we are discussing is obviously no portrait of him. But if in error Jones's name had ever been attached to this portrait, in time it might have been taken as the painter's rather than the sitter's name. However this

## *Syon House and its Treasures*

may be, we freely confess our ignorance of the painter, who was neither Dobson nor Van Dyck. There is,

out, not on account of special merit, but because the painter, George Knapton, is rarely recognised. A



PORTRAIT OF AN UNKNOWN MAN

ASCRIBED TO INIGO JONES

moreover, a quality of amateurishness about the painting that leads us yet further into the unascertained. That the author was English and a follower of Van Dyck or Dobson is clear, and if Inigo Jones painted a little in the intervals between planning buildings, staging masques, and writing sonnets, he might have done this kind of thing. There is no evidence on the other hand that he ever plied the brush.

The Georgian period is sparsely represented at Syon in comparison with the Stuart. Indeed, of the early Georgian painters only Kneller is well shown. One portrait, *Algernon, 7th Duke of Somerset*, may be singled

pupil of Richardson, he is known by his portraits of the dilettanti, painted after 1765. The best work I have seen by him is the *Mrs. Ebberton*, once in Mr. Fairfax Murray's collection. The Fitzwilliam Museum, too, has a pleasant portrait of a youth by him. Neither has much in common with this *Duke of Somerset*, which more nearly resembles the dilettanti portraits. Judging by a list of portraits engraved from Knapton's originals, his clientèle was chiefly literary or musical. Walpole states that he painted mostly in pastels, and was a considerable connoisseur.

Among the best of Cotes's pastels is the *Syon Queen*

*Charlotte and the Princess Royal*, done about 1767. Larger than the ordinary pastel, it does not thereby

James Barry may be versed in his portraits, of which he exhibited a few at the Royal Academy. But



ALGERNON, EARL OF ARUNDEL

BY G. E. ALTON

suffer, and is so well preserved that it has none of that rubbed, pallid aspect incidental to this medium. The red curtain, the queen's silver-grey and gold dress, and the baby's blue and white, have a quiet solidity of colour not too frequent in Cotes's pastels.

Perhaps of all these Syon portraits the most unexpected and arresting is Barry's monumental *Hugh, 1st Duke of Northumberland*. Particular students of

unless the name had been attached to this dignified and spirited work, I should have been quite at a loss for an attribution. The pendant to this portrait is Reynolds's *Duchess of Northumberland*, and one must admit that it suffers in comparison. The Barry has an incisiveness of character, an individuality of design and vision that we seem to miss in many of Reynolds's portraits. Barry was painting here in the

## *Syon House and its Treasures*

grand or classical style, and, far from falling into absurdity or incongruity, he managed to invest his

theme with a personal grandness and classic spirit of design.



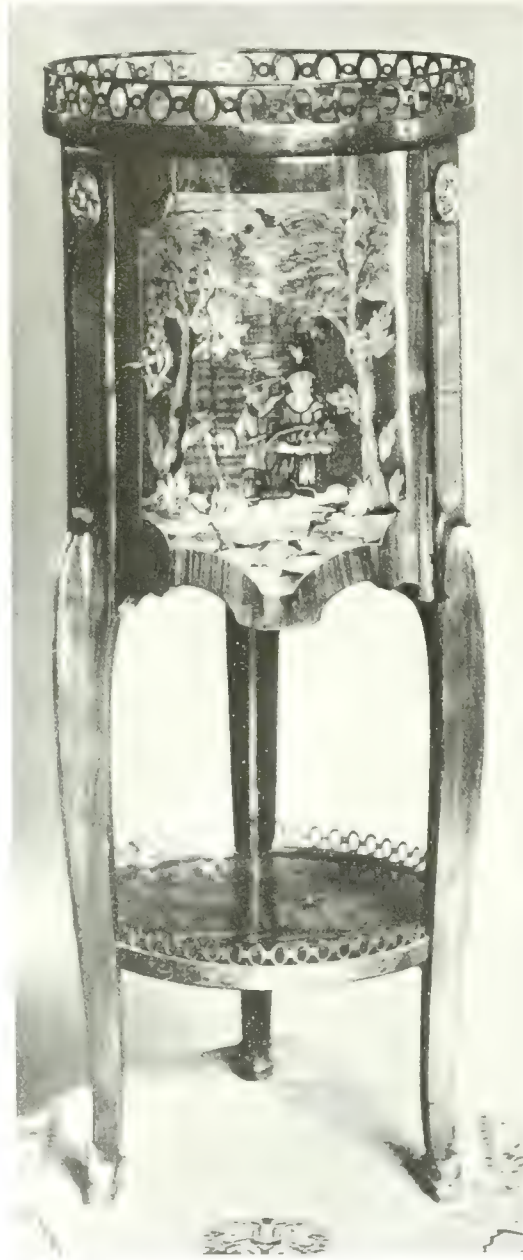
HUGH, FIRST DUKE OF NORTHUMBLAND

BY JAMES HAMILTON



## On Some of the Furniture belonging to Mr. and Mrs. Mango Part II. By Percy Macquoid

THE previous article on the furniture belonging to Mr. and Mrs. Mango, at 27, Palace Court, dealt entirely with English examples, but their collection also includes many well-chosen specimens of French furniture. It should always be remembered that the so-called "meubles" of the French invariably supplied the English designer and craftsman with most of his original ideas. The latter certainly imbued them with his own sentiments, but, with the exceptions of joinery, dovetailing, and needlework, he was inferior in technique to his foreign neighbour. At times the styles of the two nations approximate sufficiently to justify their arrangement together in a common manner. For instance, the French and English furniture of the sixteenth century, which is all more or less of the same style, again, later, with the Restoration of Charles II. and the arrival of Dan-



Marot in this country in 1689, the styles of the two countries again amalgamated; the tall, very finely carved walnut chairs of Restoration type, with their twisted uprights and caned backs, being for a short period almost identical with those of France, as are the twisted-leg tables decorated with marqueterie or silver plaques. Marot's early work in England can be traced directly to his education at the Court of Louis XIV. Later, Chippendale, although working in mahogany instead of walnut, borrowed quite half his style from France, and in his book openly acknowledges this source of inspiration. It may be safely assumed that the French have at all times excelled on the points of elegance and grace, and though their productions may not be so picturesque and domestic as those of England, scholastic knowledge of style, combined with great facility, can always be recognised in their

## *The Furniture of Mr. and Mrs. Mango*



NO. II.—FRENCH MARQUETERIE COMMUNE

CIRCA 1758

work. Much of this excellence was due to the almost academical recognition of their celebrated “menuisiers” and “ébénistes,” who worked in conjunction with their contemporary architects. Even from 1608 a long list has been preserved of these craftsmen working for royalty and others, until the Revolution, but no such documents existed in England before 1745. The term “ébéniste,” eventually given to all cabinet-makers, was originally confined to those working in ebony. One of these, Laurent Stabre, “menuisier en ébène” to Henry IV., was the first to obtain royal recognition and the grant of lodgings in the Louvre by letters patent of the King, in 1608. It is remarkable how very many of this same craft were housed in the Royal Palace shortly after this date, for we find that Pierre Boulle, the father of André Charles, was admitted to the Louvre in 1642, and that the celebrated Jean Macé, a native of Blois, left France for Flanders in order to

learn new methods, and, on returning to France in 1641, was admitted to lodgings in the Louvre in 1644, where he occupied the apartments of the widow of Laurent Stabre. It was about this time that the magnificent cabinets at Windsor Castle were produced by this school. André Charles Boulle occupied Macé’s apartments in 1672. The celebrated Jean François (Eben) was lodged in the royal factories of the Gobelins in 1754, and became chief furnisher to Madame de Pompadour. His best and most celebrated pupil was Riesner. Both these artists being of German origin, the exquisite little table de nuit (No. i.) is probably from their workshops. It is 11 inches in diameter and 2 feet 5 inches in height, cylindrical in form, standing upon three elegant five-sided legs, enclosing a circular shelf surrounded by a brass gallery. The sides of the piece, top, and shelf are inlaid with Chinese scenes and figures in coloured marqueterie. Originally the colour must have been brilliant, for



NO. III.—FRENCH COMMODE OF THE COMBÉ TYPE

CIRCA 1748

mountains of blue exist in the sky, whilst the greens and reds of the trees and drapery all suggest a scheme of bright colours. The borders to the panels are of king-wood. This class of marqueterie was entirely different to anything of the kind existing in England, for it aimed at a pictorial representation of scenery, peopled by strange inhabitants, generally clothed in fantastic Oriental costumes. Its origin was probably South German, the taste passing thence to Holland towards the end of the seventeenth century.

No. ii. is of a better-known type, but not so fine in quality. Both pieces are within a few years of each

other, and are very representative of French marqueterie work *circa* 1758. In No. ii., bunches of flowers and a group of musical instruments are inlaid in coloured woods; these are surrounded by cornered bandings of tulip-wood and what was originally a bright turquoise-green border. The brass cornerings and feet are not of very high quality, but the laurelled and circular handles are interesting as dating the piece. The top is of fine Sienna marble.

Chippendale largely imitated this style of commode inlaid with flowers and musical instruments. In his invoices they are invariably described as "antique in



QUEEN CHARLOTTE AND THE PRINCESS ROYAL  
PASTEL BY FRANCIS COTES  
*At Swan House*



## *The Furniture of Mr. and Mrs. Mango*



NO. IV.—DRESSING TABLE WITH FLORAL INLAY.

style." At first he sent to France for his brass ornaments, but later, with Robert Adam's assistance and his imported Italian workmen, the difficulties of modelling and casting were overcome.

An earlier form of commode is the "bombé" type (No. iii.), also much copied by Chippendale, where the metal-work spreads itself over the curved surfaces. The shape of such a commode was entirely French. It had originated at the end of the period known as Regence (*circa* 1730), a period which continued almost ten years after Philippe, Duke of Orleans, the Regent's, death, for the French were well ahead of other nations with new shapes of furniture. The present specimen is of later date. The top is a conglomerate red and green marble, prettily serpentine; the bombé front is veneered in tulip-wood, with a king-wood border; the ormolu ornamentation is simple and in fine taste, the design being

scrolled at the extremities to form the handles, and dropping towards the centre in the traditional apron or pendant. The fine quality of the metal shoulder-pieces travelling down the legs to the feet give great distinction to the piece, which is *circa* 1748.

Another charming example is the dressing table (No. iv.), where the top opens in a well. The refinement of construction again suggests the Eben-Riesner workshops. It is impossible in a photograph to do justice to the colour of the floral inlay, but the delicacy of the long shoulder and leg ornamentation is remarkable and most restrained. The top is edged by a fine acanthus border. It is interesting to see how far these types influenced Chippendale, even in his simple motives.

No. v. is an English mahogany chest of drawers, evidently made by this firm, *circa* 1752. The lines are entirely French, the long sweep of the console leg



N. V. CHIPPENDALE MAHOGANY CHEST OF DRAWERS

CIRCA 1752

starting immediately underneath the moulded top and finishing in scroll feet; but if it had been made in France the mouldings and carvings would have been of metal. The highly-finished curves of the base line are very cleverly emphasised by the deep gadrooning.

The mahogany frame to a fire-screen (No. vi.) is another very good example of how entirely Chippendale depended on France for his rococo motives; in fact, whenever he departs from the French version of this particular style, the result is laboured and theatrical, and he appears to lose all sense of dignity in the icicles, pagodas, gauferings, cockle-shells, and birds that surround the Chinese figures enshrined amidst this confusion. The screen, which is 4 ft. 8 in. high and 2 ft. 6 in. wide, is in large flowing rococo pattern, carved on both sides, and is of rather unusual size for its period. The type originated towards the end of Charles II.'s reign, the frame decreasing in weight

after the death of George I. This floral execution is found on mirror frames of 1740-45, which is the date of the present specimen. The needlework is exceedingly good.

The furniture of the drawing-rooms in Mr. and Mrs. Mango's house is entirely French, the walls being hung with French prints, and these have already been described in *THE CONNOISSEUR*. But the taste of the dining-room is English, the furniture and the plate filling the glass cabinets at each end of the room being all representative pieces acquired from important sources. One of the most representative tables in this room is No. viii., probably made in Dublin, *circa* 1728, and possesses all the characteristics of this Irish pre-Chippendale furniture. The ornament is far more gracefully distributed than is usual on these Irish tables, and there is a large design, with the usual disconnection found on such specimens. The



NO. VI.—CHIPPENDALE MAHOGANY FIRE-SCREEN, WITH NEEDLEWORK PANEL. CIRCA 1740-45

general motives had travelled from England to Ireland with the advent of mahogany, and then, as a rule, the Irish craftsman introduced his own barbaric version of these patterns. But in this instance his alterations, such as the simple palm-leaves facing the shoulders, the large single roses that extend these into the convex apron, are carried out in the double C monogram and the strong archaic treatment of the lion mask. The rather delicate legs are angular, and the claws to the lion's paws are five in number. All these Irish idiosyncrasies, combined with a fine technique, have succeeded in creating a very remarkable table.

The dumb waiter was originally made in Chippendale's time, and probably invented by him. During the second half of the eighteenth century these useful pieces of furniture stood at the corners of the dining tables, and Chippendale managed to invest them with



NO. VII.—CHIPPENDALE MAHOGANY DUMB WAITER

a strength, sense of balance, and proportion that no one has ever quite rivalled. No. vii. is an exceptionally fine specimen in three tiers, which decrease in thirds, the great purity of the upper portion being carried out into the restrained carving on the tripod. A most interesting pole-screen is shown on page 42. Many varieties of these screens, mounted on tripods with plain shoe or ball-and-claw feet, were made by Chippendale and his school, and rather supplanted the carved frame screens of the type shown in No. vi. The legs of the tripod were generally headed by an elaborately carved baluster, or sometimes by three open-work flanges, decorated with birds and flowers. The pole on which the screen works is invariably topped by an acorn or pine-cone. In this instance the entire construction is unusual; the creature supporting the pole in its mouth is a wyvern sejant upon



N<sup>o</sup> VIII. TABLE, ORIGINALLY MADE IN LUTHER. CH. A. 1728.

Fig. 106. The very beautiful rabbit, of different significance to the dragon, is borne as a crest in some Irish families, such as the Earl of Meath, and the execution of the animal here, with the palmated legs and feet, resembles Irish work. The very beautiful panel of tapestry is either from the factories of Mortlake or from the tapestries of the former manufacture. The whole piece is of Cuban

There are many other representative objects in this collection that could well be included here, but most of the examples have been selected with a view of pointing out the relative resemblances existing at certain times between English and French work. It may be possible in another paper to show some of the fine Louis XVI. furniture, where the designs of Joubert and Leleu trod hard upon the heels of Piranesi and Adam.

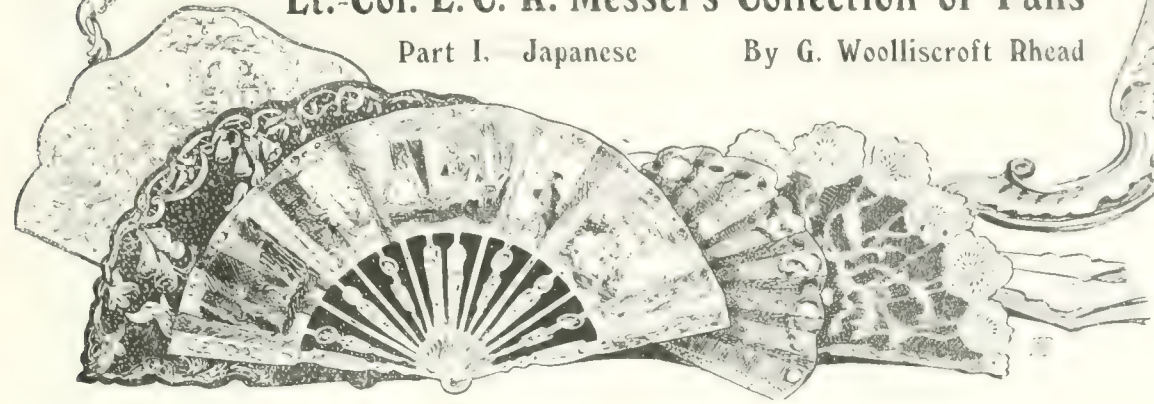




## Lt.-Col. L. C. R. Messel's Collection of Fans

Part I. Japanese

By G. Woolliscroft Rhead



It is not usual in the countries of the Occident to associate the fan with the masculine gender, neither with regard to its use nor as forming the material for a collection, the prevailing idea being to invest this dainty article of feminine attire with a certain sense of triviality. Lt.-Col. Messel, however, whose very extensive collection of fans is here in part under review, understands his subject thoroughly, and knows that, properly regarded, so far from being trivial, it is as serious as anything that could occupy the attention of a collector.

In considering the subject of Japanese fans, we therefore concern ourselves with but a small portion of a widely extended theme which ramifies in many directions. On the one hand, the fan is intimately connected with primitive tree-worship, as in the instance of the Sanchi Tope, on which is figured the sacred flowering sal tree (beneath which Gautama Buddha died at Kasia), surmounted by two *chhatras*. Also with the fly-flap and the umbrella, as in a Thibetan picture of the death of Gautama, given in Dr. Waddell's *Buddhism of Thibet*, in which we see a garlanded and festooned umbrella in the centre over Buddha, with attendants waving fly-flaps, and on the right a large standard fan, these three instruments—the fan, fly-flap, and umbrella—being regarded as the most solemn symbols of regal power and state throughout the East. In another direction, it merges into those disc and variously shaped standards used either in ceremonial procession or carried to battle; these, again, having a direct affinity with the cruciferal discs

employed at a comparatively recent date in Christian church observances. In still another direction, the winnowing fan was held sacred by all the peoples of the ancient world, together with the fire-fan used by the priestesses of Isis to fan the flames of their altars.

The universal reverence paid to these objects may be traced to one primal cause—the overpowering insistence of the sun's rays, and the sense of grateful relief afforded by shade and disturbance of the air.

Thus we see on Egyptian monuments a Pharaoh attended by a company of princely fan-bearers with servitors carrying the long semicircular fans.

In Assyria also, the “*mystica vannus Iacchi*” was introduced into the ceremonies connected with the worship of this god, whose sacred rites pertained to the purification of souls.<sup>3</sup>

In India we have representations of the Puranic snake-gods overshadowed with the sacred umbrella, and attended by cherubim waving the fan and the fly-flap, just as in the Book of Kells and other ancient missals cherubim wave the flabellum, held to signify the wafting of divine influence upon the particular ceremonial, its movements symbolising the quivering of the wings of the seraphim.

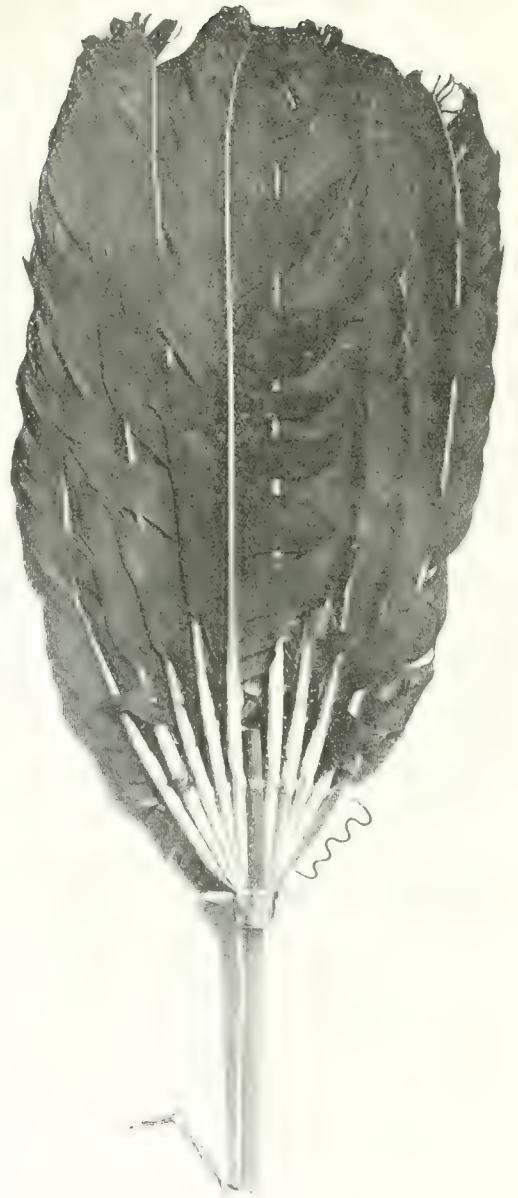
It will thus be seen that this instrument, commonly regarded in the West as merely a lady's plaything, though the direct and more intimate association of women with the fan covers the comparatively brief



FAN OF EAGLES' FEATHERS, ALRIED BY WISE MEN

period of two centuries and a half,\* is, with the Eastern nations, an object of the deepest import : its ritual

1. The fan is a symbol of power and authority. 2. The fan is a symbol of peace and harmony. 3. The fan is a symbol of wisdom and knowledge. 4. The fan is a symbol of beauty and grace. 5. The fan is a symbol of strength and courage. 6. The fan is a symbol of love and affection. 7. The fan is a symbol of hope and optimism. 8. The fan is a symbol of faith and belief. 9. The fan is a symbol of justice and fairness. 10. The fan is a symbol of truth and honesty.



FAN OF EAGLES' FEATHERS, ALRIED BY WISE MEN

and observances, together with its various forms, are absolutely fixed, and may not be departed from.

In the country of Dai Nippon, as in China, it enters

because the Egyptians observed climatic conditions in their style of attire, and had, therefore, less need for it. There appear to be no representations of the secular fan in mediæval MSS., though there are isolated records of such use, and the probability is that during the whole of the Middle Ages it was regarded as an appanage of religious observance.



LADY'S COURT FAN

AKOMÉ OGI

into almost every circumstance of the daily life of the people, from Emperor to peasant. It is used as a means of greeting between friends; it is one of the gifts that the bride most cherishes; it is presented to a male child at his birth, in the temple of his father's particular deity, and to the youth on the attainment of his majority. The condemned man does not appear on the scaffold without this accompaniment; the executioner does not relinquish his fan during the performance of his duty.\*

The leading types of Japanese fans—those with which we are at present more directly concerned—are the following:—

Rigid fans or hand-screens, introduced from China, seventh century.

Camp fans (Jin Sen), seventh century.

From the disposition of Laurent Bax at the trial of Charlotte Corday for the murder of Marat, it appeared that the prisoner carried a fan in her left hand at the moment of striking the fatal blow, thus showing that in Europe, during the latter part of the eighteenth century, the fan was regarded as just as indispensable an article of costume as it has always been in Asia, though in the West it possessed no significance other than a mere fashion.

Court fans (Akomé Ogi), seventh century.

Court fans (Hi Ogi), eleventh century.

Flat iron battle fans (Gumbai Uchiwa), eleventh century.

Folding iron battle fans (Gun Sen), twelfth century.

Dancing fans (Mai Ogi), seventeenth century.

Tea fans (Rikiu Ogi), seventeenth century.

Water fans for kitchen use (Mizu Uchiwa), eighteenth century.

The early history of the fan in Japan presents no material difference from that of the other countries of the Far and Nearer East, the earliest type being formed either of the natural palm-leaf, or of feathers, numbering seven, the sacred number, corresponding to the constellation of seven stars on the left of the moon, the seat of the supreme deity in the Taoist heaven.

The rigid hand-screens received from China at the close of the sixth century are seen in the hands, among others, of Hotei, the fat god of prosperity, and of Juro, the god of longevity, being represented as an invariable accompaniment of those divinities. The

carved wood example, illustrated with portrait of a lady, is Chinese, and represents one of the most usual and characteristic types.

Camp fans (*Jin Sen*) were originally introduced from China in the seventh century, and were generally constructed of the feathers of the pheasant or peacock, the handle usually lacquered red, black, or blue. Fans of a similar character were carried by wise men. The one figured from Col. Messel's collection is formed of eagles' feathers with horn handle, and is a most unusual and interesting example.

The Japanese regard the folding fan as an emblem of life, which widens and expands as the sticks radiate from the rivet, and for this reason it is selected as a New Year's gift. The native poets frequently employ this form reversed or hanging upside down as a simile in describing their "peerless" mountain Fujiyama.

The claim of this ingenious race to the invention of the folding fan can scarcely be substantiated, since this fan-form is found on Assyrian, Phœnician, and Persian monuments, though, doubtless, in these instances, rigid. The principle of its construction may, however, be traced to Nature herself, not only in the case of the bat's wing, from which the Japanese are supposed to have derived their fan-form, but in the more perfect and complete instance of the natural packing of the young palm-leaf previous to its unfolding.

The *Akomé Ogi* is the earlier court fan, dating from the seventh century. It consists of 38 blades of thin wood painted white, decorated with cherry, pine, plum, or chrysanthemum, on a ground of gold and silver powder, "among the mist." It is ornamented at each corner with a bunch of artificial flowers or tassels in silk, together with twelve long streamers of different coloured silks. The example illustrated is minus the streamers.

Pierre Loti's charming description of these fans is a more poetic and more than of strict construction than that of the "Fleur de l'Éclatant," with constant motion, or carryshut their court fans, on the pleated silk (?) of which are delicately painted dreamy fancies of inexpressible charm, picturing the reflection in the water of cloud-forms, of moons wintry pale, the flight of birds, or showers of peach blossom wafted by the wind in April mists. At each angle of

the mount is tied an enormous tassel with shades of chenille, the ends of which trail along the ground, brushing the fine sand at each movement of the fan."

The *Hi Ogi* court fan, carried by the Empress, consists of 25 blades of the *Hi*-wood, or Japanese cedar, fastened together with white silk, the decoration being chrysanthemum, pine tree, orange blossom, plum, or *camellia japonica*. The corners are fitted with tassels four feet long, and consist of seven cords of seven colours, tied with knots in keeping with the ornament of the fan. The rivet is exclusively paper-string. The fan of the Emperor had flexible outside frames, which gave the appearance of being partially open when folded up. Courtiers carried similar fans, differing only in details.

Battle fans are of two kinds, the flat, rigid screen (*Gumbai Uchiwa*), dating from the eleventh century, and the folding fan, introduced a century later. They were for the use of generals in time of action, and were used for offence and defence, and also for direction, as signals. The first-named was made of double leather with iron handle or with iron alone, and usually assumed the pear-shaped form. They were ornamented in various ways with dragons, the sun and moon, inscriptions, and other devices.

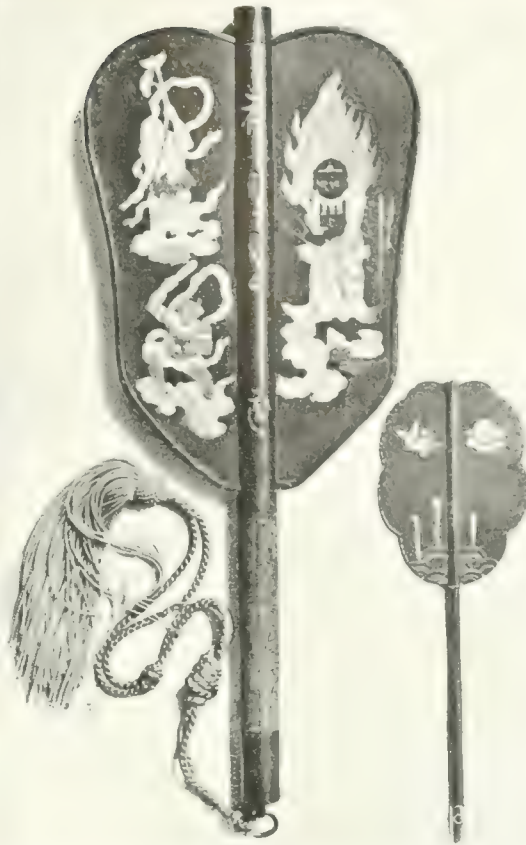
Similar flat iron screens were used by umpires in wrestling matches. The extremely interesting one illustrated (the larger example) figures, on the right-hand side, the Buddhistic divinity *Fudo*, identical with *Achala* the Immovable, and on the left his two attendants, *Sietaka Doji* and *Kongara Doji*, the last-named shown as a weird individual who brandishes an iron club.

The folding war fan was also of iron, often with delicate inlay of the more precious metals. The mount was of stout paper, decorated with the sun, moon, or north star, generally in red, but also in gold on a black or coloured ground; the more usual examples have the large red sun alone in the centre of the fan. The specimen illustrated, acquired by Lt.-Col. Messel from the Ernest Hart collection, has two flying birds, together with the sun and clouds. These fans constantly appear in representations of battle scenes: the general, on his war-horse, in the heat of battle brandishing in his right hand the fan, the symbol of his authority and command.

## Collection of Fans

Mr. Ernest Hart gives an interesting instance of the use formerly made of the folding iron fan by travelling fencing students, who wandered from province to province, and prided themselves upon being able to ward off any sword-cuts with the iron fan. With them it was a point of honour, if they met an assailant of low degree, or were suddenly attacked on the road, to defend themselves with this instrument, and to draw the sword only against a worthy enemy.\*

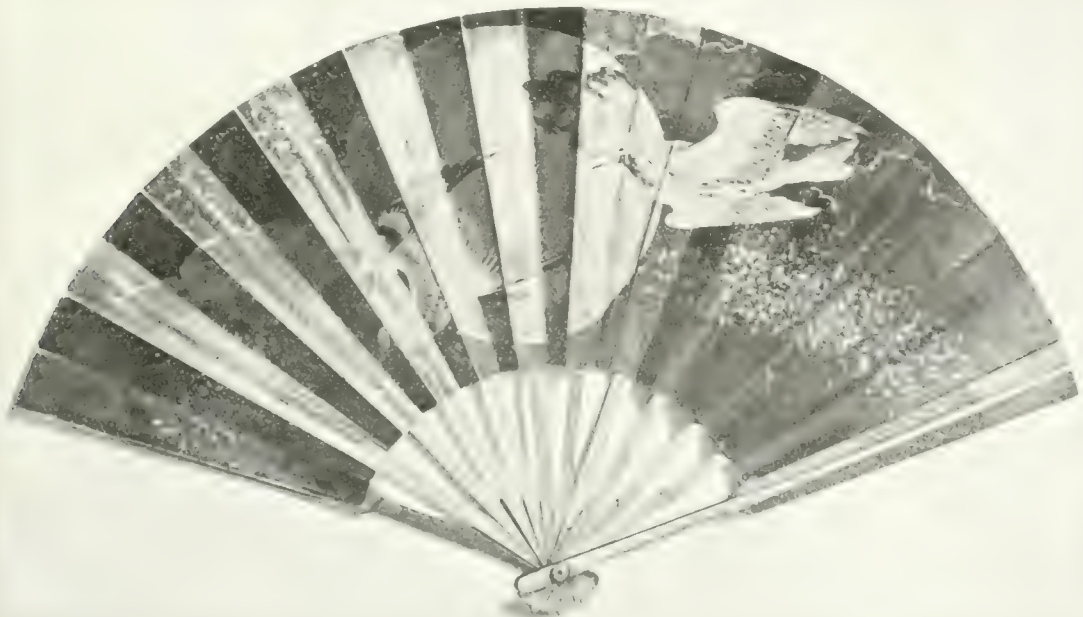
*Japan Society Transactions*, vol. ii., 1892-3.



FLAT IRON HANDSCREEN, USED BY SAMURAI  
IN WRESTLING MATCHES      RIGID BATTLE FAN

Dancing fans (Mai Ogi) date from the beginning of the seventeenth century, the sticks being ten in number, the mount, of thick paper, often bearing a family crest.

Tea fans (Rikiu Ogi) date from the same period as the last-named, and were used for the tea ceremonies celebrated in every province in honour of tea, on the first day of the first month. These ceremonies commemorate the curing of a certain Emperor of the tenth century of a disease against which the physicians were powerless, by partaking of tea made as an offering

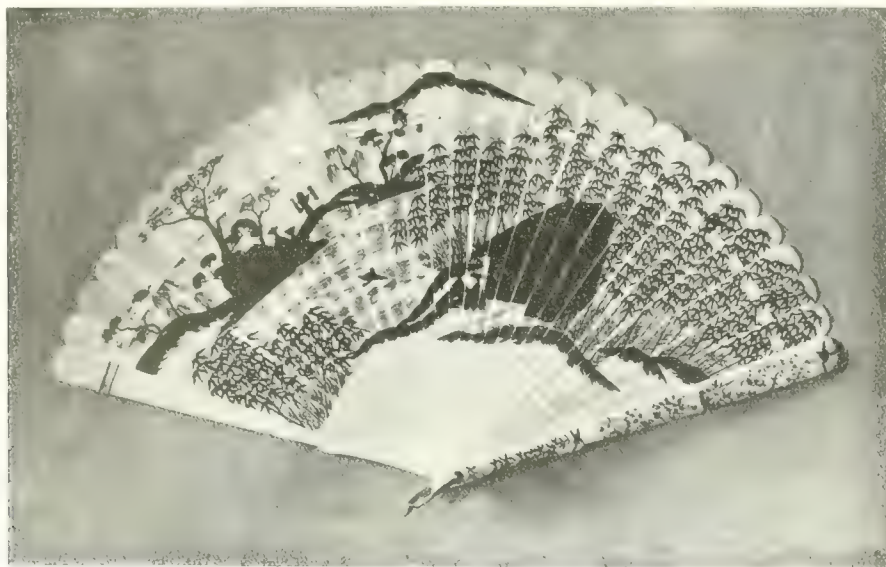


FOLDING WAR FAN

IRON STICK WITH SILVER INLAY

of the class Kwai-n. The stalks of these fans were three in number; the decoration of the mount

of a class made largely for exportation. These fans, although they bear no sort of relation to the daily life



THE SENSU FAN WITH GOLD LACQUER

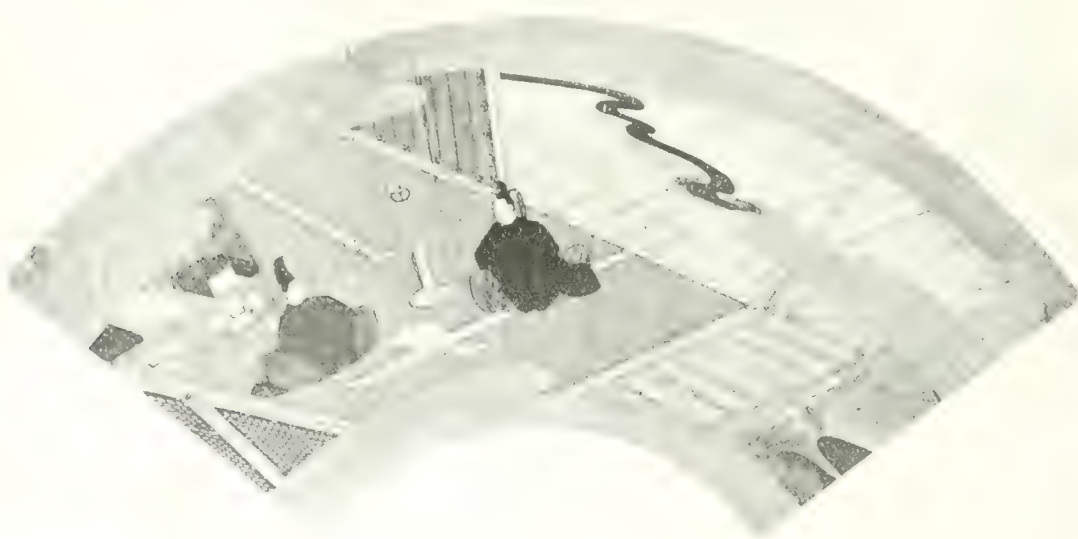
of a simple character. The fans were used as trays to hand round little cakes at the ceremony.

Water fans (Mizu Uchiwa) are similar to the bamboo hand-screens so well known, varnished or lacquered so as to allow of the fan being dipped in water for coolness.

The modern ivory fan (illustrated) is a good example

of the Japanese, afford eloquent testimony of their skill of artistry in the matter of gold-lacquered ornamentation. Many specimens occur in collections both public and private.

With respect to the fan-leaves (illustrated), selected from a number of specimens in Col. Messel's collection, perhaps it will be well, while describing their



THE SENSU FAN WITH GOLD LACQUER

THE SENSU FAN

THE SENSU FAN

SELLING RABBITS





storation, to deal briefly—necessarily with brevity, since the subject of Japanese painting is a very extended one—with the two schools of painting represented by these leaves, viz., the Tosa and Kano schools.

It has come to be generally understood that Japanese painting is in no sense photographic—that it makes no attempt at illusion except so far as idea is concerned, notwithstanding those ingenuous stories of such an artist as Tadahira, who is said to have painted a cuckoo upon a fan which uttered its characteristic note whenever the fan was opened; and of Tsunenori, who drew a lion so life-like that other beasts fled from it!—that a distinct convention is always adopted, that the recorded image represents the impression or sentiment inherent in the mind of the artist, and, moreover, that this impression represents the sum of concentrated knowledge and experience rather than a mere imitative copy of an object or scene.

It is a commonplace to say that Japanese painting was, in the first instance, derived from Chinese sources. Their first great artist was a Chinese, Nanriū by name, of the fifth century, of whose work there are no known examples.

From the sixth to the ninth century Japanese painting is more or less clouded in doubt. One name, however, towers above the rest, that of Kanaoka, although the few examples extant attributed to this artist are doubted by the best experts.

The Yamato-Tosa school, the native school of Japan, though the direct outcome of the study of Chinese methods, was founded by Kasuga Motomitsu at the beginning of the eleventh century. In the thirteenth century, Fujiwara No-Tsunitaka assumed the name of Tosa, and this Yamato-Tosa school, though bound by a strict convention, possessed great power of characterisation, richness of colour, and delicacy of handling.

The fan-leaf illustrating the story of Gengi-Monogatari may be accepted as a typical example of the Tosa school, though of considerably later date—early eighteenth century. The story, a somewhat lengthy work in fifty-four volumes, was written by the poetess Murasaki Shikibu to amuse the Empress Jiō no nin, wife of Ichigo Tenno, who reigned towards the close

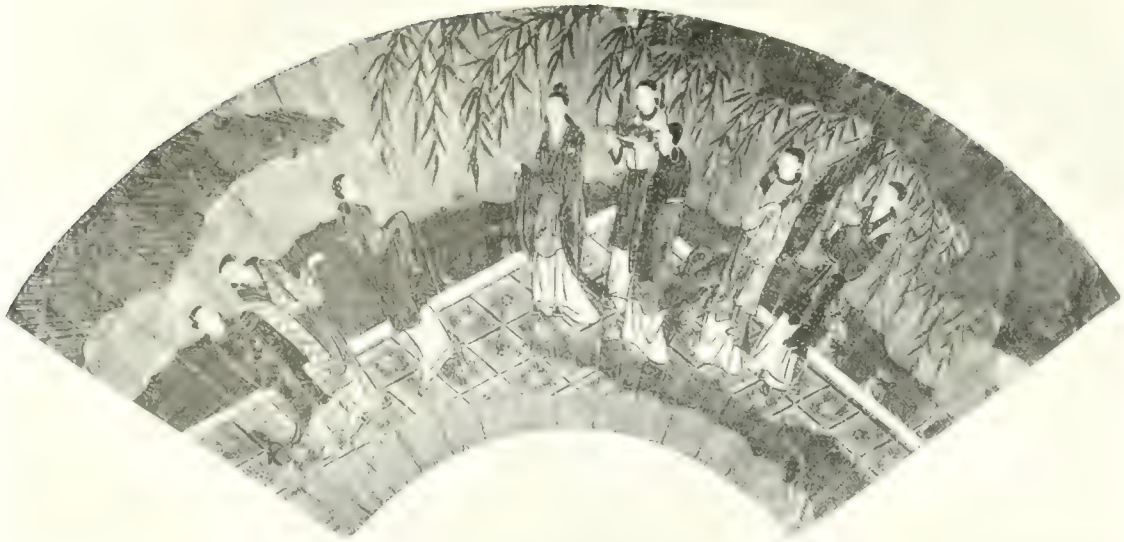
of the tenth century. It records, among other things, the various adventures of Prince Genji.

It would, perhaps, be too much to assert that all the fan-leaves painted at various periods were intended for the purpose of mounting, though that is, of course, their primal purpose. The Japanese are born decorators, and are quick to perceive the ornamental possibilities of this fan-form, which is applied to all manner of purposes, as screens, pottery, printed fabrics, and stencilling of various application. The fan-form was therefore adopted upon occasion as a variation of the ordinary form of a picture. An earlier example, however, of this school is the fan-leaf illustrating the Chinese fairy-story of Siebo, the long-lived lady, and her attendants. The white flying phoenix is an exceptionally fine rendering of this sacred bird, which was derived from China, where it made its first appearance during the Han dynasty, and always figures as king of the feathered tribe. It is a purely imaginary bird—something between a peacock and an argus pheasant.

The Kano fan-leaf (illustrated) is simply given for its artistic qualities, which are considerable. The subject has no particular significance, except that with the Japanese, peacocks are commonly associated with peonies, the *motif* being a favourite one. The Bugaku dance was a warriors' dance, anterior to the dances of the Nō drama.

In no form of Japanese painting is the sense of direct impressionism more manifest than in those rapid, cursive, and calligraphic drawings in Chinese ink, which are with the Japanese the most highly esteemed of any form of painted work, practised in Japan from a very early period, and represented here by two examples of the Kano school, founded by Kano Masanobu in the middle of the fifteenth century, though his son, Motonobu, is regarded as its actual head. This quality of directness of graphic statement receives, perhaps, its highest expression in the work of Motonobu, upon whom was conferred the honorary title of Hogen, and known as Ko-Hogen, or ancient Hogen, to distinguish him from later artists who were similarly honoured.

By the sixteenth century the work of the Kano school had sensibly declined, to be revived, however, in the early part of the succeeding century in the



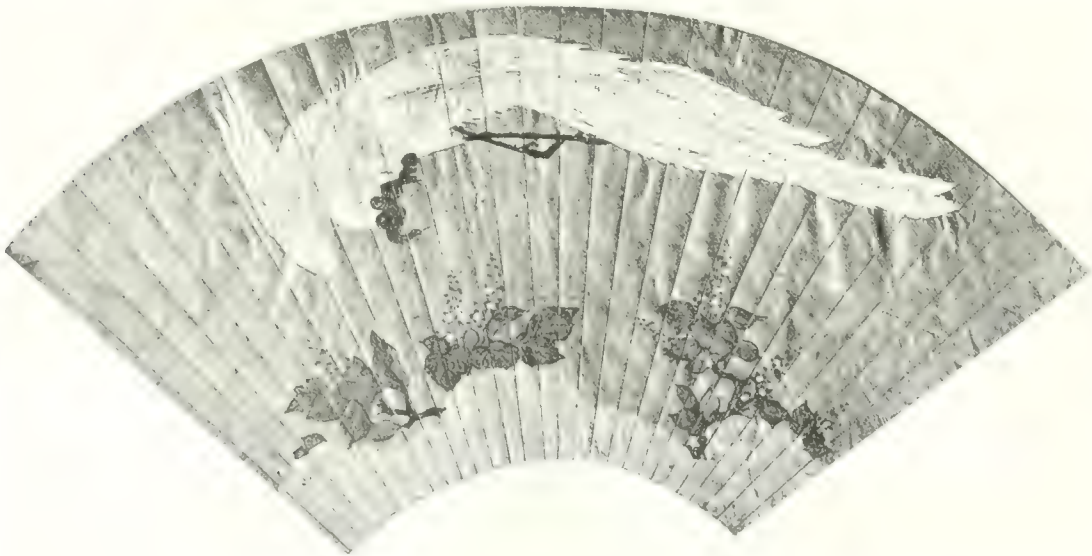
FAN-LEAF. SHIH TE, THE CHINESE LONG-LIVED LADY, AND HER ATTENDANTS  
SEVENTEENTH CENTURY

TOSA SCHOOL

persons of the three brothers Tanyu, Naonobu, and Yasunobu, who were trained separately in order that they might not fall into servile imitation of each other.

Of the subjects of the two fan-leaves of this class (illustrated), Jittoku, the Chinese Sennin, Shih Te, is one of the four Taoist Rishi, who are generally represented together in a cavern, and form the group

known as "The Four Sleepers." Jittoku was discovered in the mountains by Buken Zenshi, another Rishi, who had received a divine message to the effect that his foundling was an incarnation of the Buddha. Jittoku and his fellow Rishi, Kanyan, lived in the monastery of Kno Ching Ssu, like madmen, speaking a language unknown to anyone else, and making



AN

WHITE ELYXIR, CHINESE



HUGARO DANCE

TOSA SCHOOL

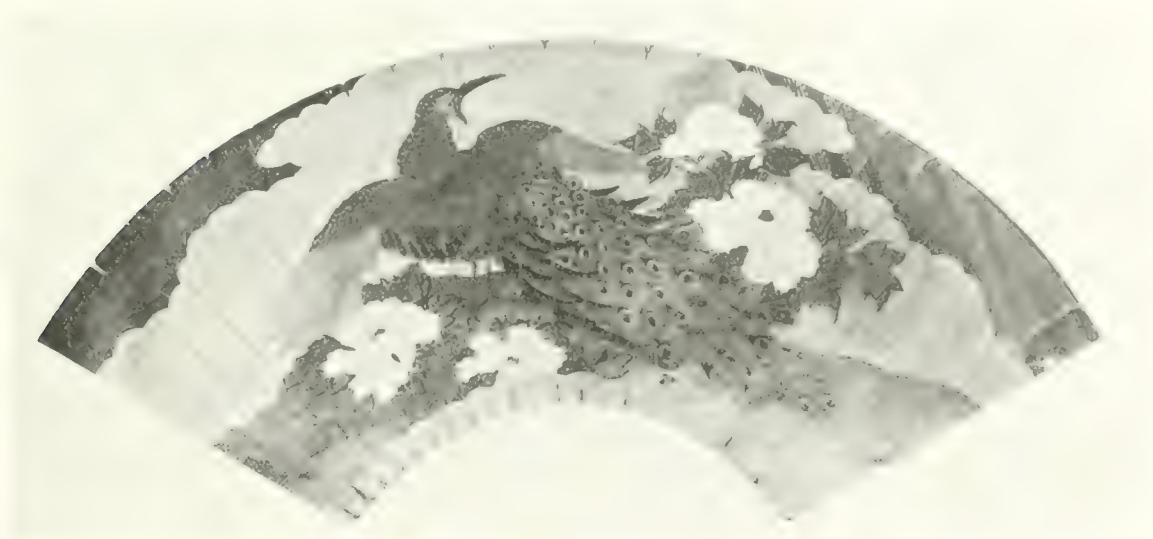
friends only with Buken Zenshi and his tiger. He is the sweeper of the temple garden.

Shishi is the Japanese counterpart of the Chinese Kylin, or dog Fô, often placed in the gates of the temples, and usually associated with rocks, waterfalls, and peonies. In Japanese legend, the Shishis tested the vitality of their progeny by throwing a young one from the top of a cliff. If the animal survived, it was regarded as a proof that it would be long-lived.

The impressionistic idea has, perhaps, been carried

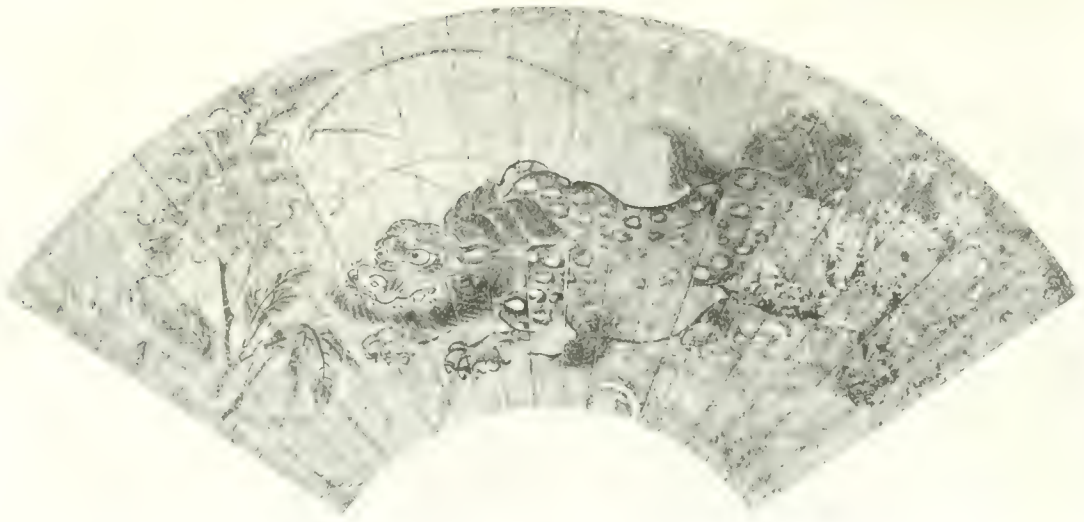
to an extreme by the more recent artists of Japan, and has, doubtless, not been without its influence on the later developments of the more advanced schools of decoration and painting in the West.

By way of concluding a too brief survey of this bypath of Japanese art, which, as already hinted, forms only a section, though a very important one, of the great subject of the fan, just as Japanese fans include but a small portion of Col. Messel's very comprehensive and well-chosen collection of fans, it



PEACOCK AND PEONIES

KANO SCHOOL



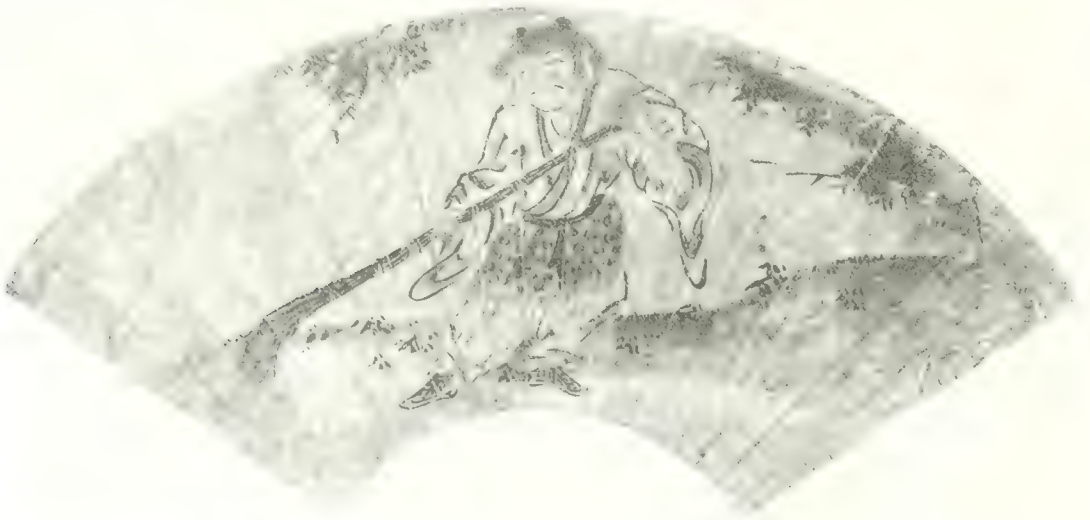
FAN-PAINT

CROUCHING SHISHI

KANO SCHOOL

may be stated that the Japanese have always generously acknowledged the magnitude of the debt of their pictorial art to that of China. "Our painting," they say, "is the flower, that of China is the fruit in its maturity." Nevertheless, all students of the art of

Japan will recognise in it a fresh and charming individuality that lifts it at once from the category of mere plagiarism, while the story of the fan itself in this land of the Rising Sun is the direct expression of, and is intimately bound up with, the daily life of the people.



FAN-PAINT

TEIKA WALKING IN THE TEMPLE GARDEN

KANO SCHOOL



## The Fermor Hesketh Collection

By Archibald Phillips and Frederick Litchfield

SOME specimens of considerable interest, especially to collectors of ancient Chinese bronzes, selected for illustration from the Fermor Hesketh collection, are described in this article. They are among the numerous instances of the wealth that England possesses in her private collections—treasures of great value and of striking interest, hidden away in the country houses of old families, some members of which have either by purchase during foreign travels, or by inheritance, contributed to the household gods.

Rufford Hall, near Ormskirk, in Lancashire, is the ancestral home of the Heskeths, and the collection of Chinese and Japanese objets d'art has been principally gathered together by Major and Mrs. Fermor Hesketh.

The first illustration is that of a Chinese bronze vase of great antiquity. The decoration consists of interlaced bands in high relief, which are profusely inlaid with gold and silver, and terminate in four monster heads. An inscription on one side of the interior of the neck, which is partly obliterated by the formation of metallic oxides, leads to its attribution to the time of the Han dynasty, lasting

from B.C. 221 to A.D. 221. Its height is 17 inches. The patina of this specimen is remarkable, being of a reddish brown and green colour, and the malachite tint mingled with the reddish brown enhances the charms of this rare bronze. Dr. Bushell, writing about this curious patina which has been acquired by ancient Chinese bronzes, says: "The white metal combined with copper in ancient Chinese bronzes is rarely, if

ever, composed of pure tin, but contains in addition notable proportions of zinc and lead, which produce certain alterations in the colour of the body. They also influence the colour of the patina, which is gradually developed on the surface of all bronzes which have not long been buried underground, by natural chemical processes. The soil of China, charged as it often is with nitre and ammonium chloride, materially conduces to this kind of decomposition, and the Chinese antiquary notes carefully the crystalline coating of many colours veined with red malachite green and turquoise tints, as a valuable test of antiquity. The natural patina is occasionally counterfeited with artificial colours laid on with wax, but the deception is



NO. 1.—AN ANCIENT CHINESE BRONZE SAU HUI TAI VASE  
DECORATED WITH INTERLACED BANDS OF ORNAMENTAL  
SCROLLS IN GOLD AND SILVER  
ATTRIBUTED TO HAN DYNASTY, B.C. 221—A.D. 221



NO. II. PAIR OF MONSTERS COATED WITH LACQUER

ATTRIBUTED TO MING DYNASTY, 1368-1628

at once revealed by scraping the surface with a knife or by immersing the suspected piece in boiling water."

The bronze vessels, of which this is an example, were made for sacrificial purposes, and were of two kinds, the one to contain wine or alcoholic liquor fermented from millet and mixed with herbs, and the other for food. These were placed in the tombs of the departed, and chemical action as described by Dr. Bushell took place. It was not until the beginning of the Sung dynasty, in A.D. 960, that these old sacrificial bronzes were no longer considered as sacred, and the tombs of noble families were excavated and rifled for the enrichment of museums and private collections. Dr. Bushell, whose studies during a long residence in China have rendered him a reliable authority, tells us that the human figure never occurs in these earlier and primitive bronzes, but the artist preferred to draw upon "a mythological zoology of his own conception, peopled with dragons, unicorns, phoenixes, and hoary tortoises. The Chinese genius is unrivalled in its conception of monsters, fantastic and gigantic beings more powerful than man, and resembling the most fearful visions of a bad nightmare."

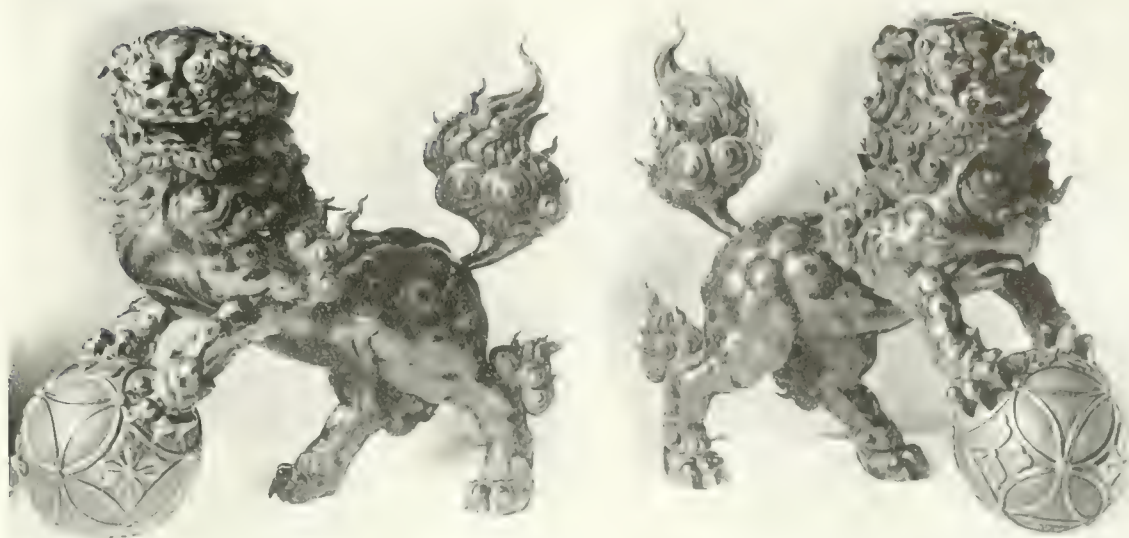
It is difficult to make correct attributions as to dates

of some very old Chinese art objects without inscriptions to assist us, and the pair of massive seated monsters which form the subject of the next illustration are probably of the Ming period, 1368-1628. They are of unusual size, 42 inches high, and are composed of some kind of wood covered with canvas, which is coated with lacquer of a blackish brown colour. The eyes are of glass, teeth of gold lacquer, and the red cord with tassels round the neck support bronze bells.

The same room also contains the pair of enormous bronze lions playing with balls. These curious monsters are generally described as *kylins*, a mythical animal regarded as an omen of good fortune; but the real *kylin* was of composite form, having the body and legs of a deer, the horned head of a dragon, with a bushy tail (see No. viii.). The lion, a conventional animal, somewhat resembling a Pekinese dog, is a very favourite ornament in Chinese art, particularly in Ming pottery and porcelain.

This pair of bronze lions are of great size, nearly 4 feet high, and measuring 64 inches from tip of tail to the base of the balls with which they are playing, and they weigh 5 cwt. each, or half a ton the pair.

The set of five bronze figures of deities, 25 inches



NO. III. PAIR OF BRONZE LIONS, SOMETIMES CALLED KYLINS

high, are also of the Ming period. They are said to be part of an original set of thirteen, and to represent the gods and goddesses presiding over the five moons in the year. Their history as given to the writer is interesting. During the Taiping rebellion they were

buried for safety, and exhibited at the Vienna Exhibition in 1873, when £3,000 was offered for the whole set of thirteen figures and refused. They again appeared at the Paris International Exhibition in 1878, and at the special request of our Government were lent to



NO. IV.—FIVE BRONZE FIGURES OF DEITIES OF THE MOON

ATTRIBUTED TO MING DYN IV, 1368-1628



NO. V. - BRONZE INCENSE BURNERS, FORMED OF VARIOUS BEASTS AND BIRDS  
 ATTRIBUTED TO A VERY EARLY DATE, (?) HAN DYNASTY

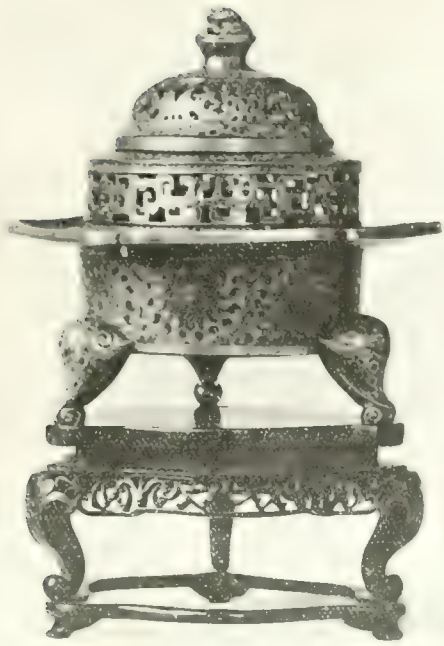


NO. VI - BRONZE INCENSE BURNERS, FORMED OF VARIOUS MONSTERS - PROBABLY MING OR EARLIER DYNASTY



PORTRAIT OF THE PRINCE OF ORANGE  
BY J. DE HEEM  
17th Century





NO. VII.—PAIR OF EARLY CHINESE CLOISONNÉ INCENSE BURNERS, ROUND VESSELS ON TRIPOD FEET, WITH PIERCED COVERS  
PROBABLY CH'ÛEN-LUNG DYNASTY, 1736-95

the Victoria and Albert Museum, and transferred to Bethnal Green, where they remained until room was required for the exhibition of the Jubilee presents of the late Queen Victoria. This was the opportunity for purchase, and they passed into the possession of their present owners.

As the photographs show, the figures are full of expression, and the modelling shows great artistic ability.

The introduction of Buddhism into China did not take place until the end of the first century A.D. The legend runs that the emperor Ming-Ti, having seen in a dream a golden figure floating in a halo of light across his position, was told by his council that this was an apparition of Buddha, and a special mission of enquiry was sent to India. The envoys returned, bringing with them books and pictures of Buddhist



NO. VIII.—PAIR OF CHINESE CLOISONNÉ INCENSE BURNERS  
PROBABLY CH'ÛEN-LUNG DYNASTY, 1736-95

scenes and ceremonies, and a new influence became apparent on the industrial and pictorial arts of China. Among other innovations caused by the new religion was the advent of the incense burner, which now took a somewhat pronounced place among Chinese bronze and cloisonné productions, and these are found in a great variety of forms — the plain round, square or shaped receptacle of incense with perforated cover, such as the two shown in our illustration, and the various bodies of birds, beasts, and monsters adapted as incense burners by the native bronze designer and artist. The different examples photographed are representative of this great variety of form and design. Four of them are of the early period. The one illustrated on the back of a plate was illustrated in a former number of *THE CONNOISSEUR*, and was illustrated by the writer of

an article in which this specimen was included as part of a collection at the time in the possession of the late Mr. Larkin to be as early as the Han dynasty, B. C. 221—A. D. 221. It is certainly an example of ancient bronze work, but whether as of so remote a date as this dynasty it is impossible to say.

CARVED  
LACQUER.

There are several descriptions of lacquer, varying in composition and in colour. The pair of red lacquer boxes and covers, also the pair of bottles illustrated, are of the kind of lacquer termed Pekin lacquer, and sometimes Soochow, both places having been noted for this class of lacquer, which differs materially from the lacquer of Canton and Foochow, which is used as a decorative covering of wooden articles such as cabinets, and is repeatedly applied in successive coatings and then decorated. The prevailing colour of the carved variety is



VIII. — AN INCENSE BURNER, DECORATED WITH PICTURES  
OF THE HAN DYNASTY, 1730-95



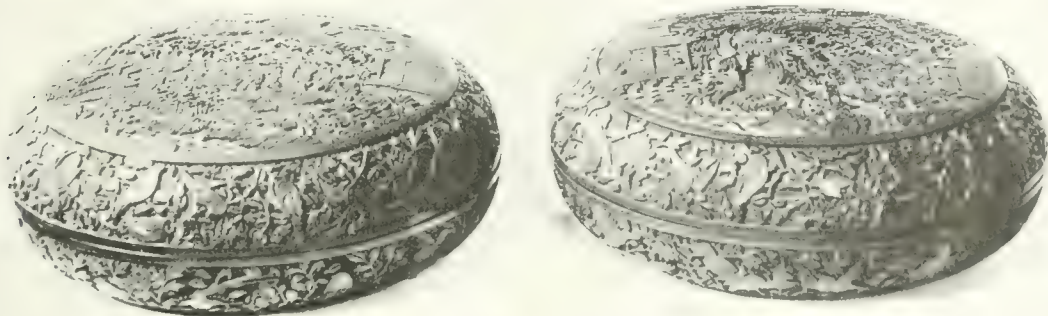
NO. IX.—PAIR OF LONG-NECKED BOTTLES OF PEKIN OR SOOCHOW RED LACQUER CH'EN-LUNG DYNASTY, 1736-95

red, and its composition not unlike red sealing-wax. The Chinese colour is derived from cinnabar, finely ground and mixed with the peculiar gum which exudes from the lac-tree. Readers who take an interest in lacquer should visit the exhibition at Kew, where they will find arranged specimens of the raw lac, trays showing the different processes and colourings.

The pair of boxes in the Hesketh collection are

elaborately carved. A view of a garden, with figures seated at a table under a tree, ornaments the inner circle of the cover, while the reverse of the box is decorated with Hō-hō birds and foliage. They are 57 in. in circumference, and 9 in. in depth, and are attributed to the time of the Ch'ien-Lung dynasty (1736-95), which is the latest period for good Chinese lacquer.

The bottle-shaped vases are similar in material and



NO. X.—PAIR OF BOXES OF PEKIN OR SOOCHOW RED LACQUER CH'EN-LUNG DYNASTY, 1736-95



NO. XI. PAIR OF  
LARGE CHINESE  
VASES OF THE  
CH'EN-LUNG PERIOD.

workmanship; the panels of garden scenes on the bowls are surrounded by a diaper pattern, neatly carved, and this also decorates the necks of the vases, save for two panels of flowers. These vases are 28 inches high, and stand on small wood stands.

A pair of smaller vases, also of red lacquer, the bowls of which are decorated with panels of garden scenes, and the necks with a diaper pattern. The handles are formed of dragons' heads, with



LARGE CHINESE  
THE CH'EN-LUNG PERIOD  
28 INCHES HIGH

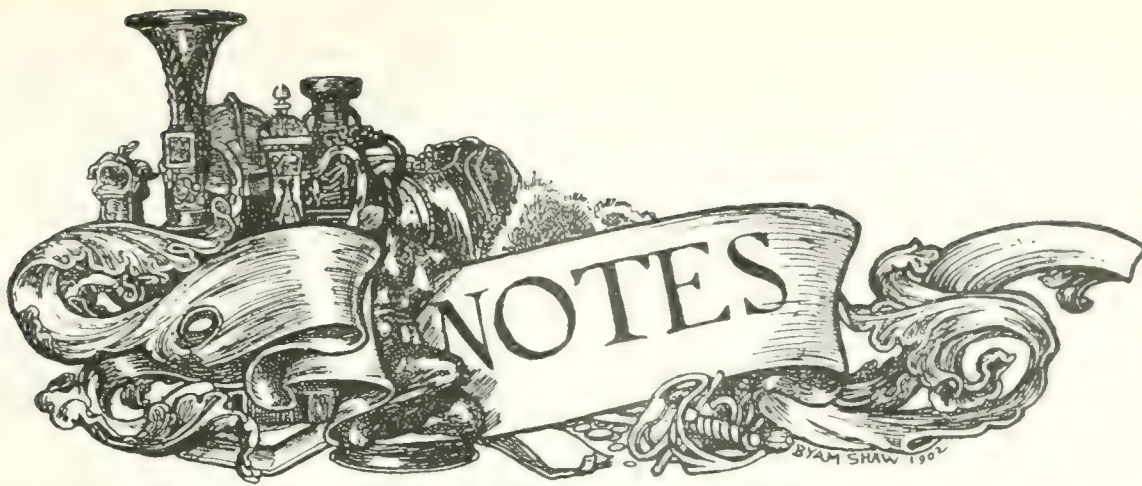
protruding eyes composed of ivory. This vase is 26 inches high.



NO. XII. LACQUER VASE  
OF THE CH'EN-LUNG PERIOD  
26 INCHES HIGH

#### CH'EN-LUNG ENAMEL.

Every collector knows that cloisonné enamels are those which are formed by having the decorative design outlined by narrow strips of metal fixed to the surface of the vase or object to be enamelled, and then filling up the spaces with different coloured enamels. The vases illustrated are 28 in. high and elaborately decorated with birds and butterflies in bright colours, and are probably somewhat later than the Ch'ien-Lung dynasty.



A COUPLE of years ago (Jan. and Feb., 1901) THE CONNOISSEUR hospitably gave space to Mr. A. Thompson's

**A Drawing of Amerigo Vespucci taking possession of America**

son's account of my collection of prints and drawings, and Mr. Thompson was good enough to gratify a collector's vanity by drawing special attention to some sixteenth-century drawings by the Florentine artist, Stradanus, the most noteworthy of which represents the scene of Vespucci's first landing on American soil, "which drawing, he said, was probably the earliest picture of that continent's fauna that has come down to us." I would now like to draw attention to a sufficiently rare engraving after it, of which the present illustration is a reproduction.

Your readers may probably welcome some more detailed account of this print. Extraordinary nescience concerning America's fauna prevailed in Europe for practically

one hundred years after Columbus set foot on what was almost certainly Watling Island, and the landing of Vespucci on the continent itself five years later. There exists in a few collections a rude wood-cut issued by an Augsburg printer in the first half of the sixteenth century, which can claim, I believe, to be the first picture on the subject of America. It was only in 1590 that Thomas Hariot's first illustrated edition of *A brief and true report of the new found land Virginia* burst upon an amazed and ravenously picture-hungry world. Its illustrations, "cut in copper the most diligently," were the work of Theodore de Bry's graver, after the famous designs by John White, drawn five years earlier while he was residing on the island of Roanoke—England's first settlement on what is now United States territory. It is probable that our print originated about the same time in the famous art emporium of Antwerp, founded by Philip Galle, and,



AMERIGO VESPUCCI TAKING POSSESSION 1497. (F. AND L. A.)

THEODORE DE BRY'S ENGRAVING OF THE SAME SCENE

founder's eldest son, Theodore de Bry, how much earlier origin my drawing which served as original can claim to be, it is impossible to say—probably two or three decades. We know that Stradanus, who was born in Bruges in 1576, visited the celebrated artists' studios in Bruges, Lyons, Venice, and Rome—in the latter place he became an enthusiastic pupil of Michael Angelo, whose mannerisms he also copied—reached Florence in or before 1553. There he soon gained the favour of Cosimo the Great, that ardent Medician art-patron. Vasari tells us that Stradanus used to be helped by this much-travelled prince, and it was probably owing to this assistance that Stradanus, who had never been out of Europe, was enabled to draw such comparatively correct pictures of America's fauna. It was material more useful than that which Theodore de Bry had before him when he illustrated the already named work of travel. As no portion of Vespucci's much discussed diary, the *Quattro Giornale*, has come down to us, we lack all definite information respecting this not unimportant point. On the back of my drawing there are written in Stradanus's crabbed hand numerous notes in Flemish relating to the animals and plants depicted on the other side in the drawing, and in these notes Stradanus alludes to Vespucci's voyage to America in 1492, but as he may have added these remarks in years much subsequent to the period of its origin, these notes afford no guide in this respect. On the other hand, the following circumstance speaks for its early origin, probably in the fifties or sixties of the century. In the later years of his half-century's residence in the city on the Arno, Stradanus became quite Italianised, calling himself Giovanni della Strada, and using the Italian language, as can be seen in his drawings and writings, preserved in the Laurenzian Library. Hence, were the drawing of a date near to that of Moffie's book, his notes would have been most probably in Italian.



THE VASE WITH FLOWERS  
FROM THE SET OF MOFFIE'S OR SOHO TABLETS  
IN THE "MAGNET" COLLECTION

drawing can, of course, not claim to be a portrait from life, for Vespucci was no longer alive when the artist was born. But probably there existed about the middle of the century in Florence good portraits of the great navigator, and many citizens who knew him must still have been alive. To-day the only authentic portrait of the man after whom the new world was named is the famous fresco of the whole Vespucci family by the master-hand of Ghirlandajo, in which the great Amerigo is represented as quite a young man.

A comparison between Vespucci as he is represented in our drawing and print, viz., of a man of middle age (he was forty-five in 1497), and Ghirlandajo's youthful likeness of him, shows a striking likeness, bearing out the presumption that Stradanus would not have dared to impose an imaginary likeness of his fellow-citizen on a critical public, some of whom must have remembered his appearance when he returned from his journeys.

Having said so much about the subject, let me add a few remarks concerning the engraving here reproduced. It forms the second plate in an interesting series of twenty prints, all after Stradanus, to which the Galles gave the name of *Nova Reperta*, as all the pictures deal with supposed new discoveries, such as printing, gunpowder, the compass, the use of quinine in medical science, the invention of watches, of spectacles, of drawing from models, and of the art of engraving, of olive-oil presses, of sugar-making and silk-spinning.

It is an attractive series even to us of the twentieth century, and the fact that it is very difficult to obtain a complete set appears to show that one or the other of its plates were often filched. I have examined in the course of years quite a score of *Nova Reperta* sets in the great continental libraries and print-rooms, and most were incomplete, and it took me years to find a complete one. The Print Room in the British Museum, curiously enough, does not possess any of the *Nova Reperta* set, and the Library's set is short of no less than four, one of them being the Vespucci print.—  
WILLIAM A. BAILEY GOODMAN

# NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PAINTING (No. 310).

SIR,—This picture is painted on parchment, and represents a hunting scene. Its size is 16 centimetres high by  $25\frac{3}{4}$  centimetres broad. The colouring is very rich. It has been in the family for a long time.

Several artists have given their opinion on it. Some said it was a Titian (which I doubt by its style, unless it belongs to his early work); others do not agree with this statement, but all believe it to be the work of an Italian master of the Renaissance period.

In the left top corner of the painting appears "Aurora" in her chariot, and in the top right corner "Night" and her chariot. —

CHARLES  
DOTÉSIO  
(Barcelona).

but not affecting the faces. The colours are very brilliant.—GEO. GLOYNE.

## UNIDENTIFIED PORTRAITS (Nos. 312 AND 313).

SIR,—The portrait of *The Lady* has been in the family upwards of fifty years. It was believed to have been Sarah, Duchess of Marlborough (1660–1744). The identity of the painter has never been known by the family. The colouring is very rich; the broad folds

of the drapery are most gracefully arranged; the eyes have a dreamy, languid expression; the hands are most delicately rounded, and the tapering fingers are exquisite. The canvas measures 30 in. by 25 in.; inclusive frame measurement, 40 in. by 35 in.

*The Beg.* —

This painting has also been in the family about fifty years. The eyes are dreamy. Size of canvas, 21 in. by 17 in.; inclusive frame measurement, 27 in. by  $22\frac{1}{2}$  in. I should be much obliged for any information that would lead to the identification of the artist of these portraits. H. W. CONSTABLE.



(310) UNIDENTIFIED PAINTING

## UNIDENTIFIED PAINTING (No. 311).

SIR.—I enclose photo of oil painting in my possession, and shall feel much indebted to you for insertion in THE CONNOISSEUR for identification, as I cannot find any trace of a painter's name upon it. It is painted on panel, and has a bad crack, as you will notice,



(311) UNIDENTIFIED PAINTING



312 UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 314).

SIR,—I am enclosing a photograph of an old oil painting, at present in the possession of my father. It is on a panel,  $24\frac{1}{2}$  in. by 17 in., and is signed "G. Morland, 1778."

I am afraid the photograph hardly does it justice, the second horse in the background not showing up well. Up to now I have never come across any illustration of this stable scene by Morland. —

C. HARRISON

H. MORLAND

THE  
STABLE  
SCENE  
BY  
G. MORLAND  
1778

eighteenth century, presented two pictures to the Académie des Beaux-Arts, Paris.

I shall be indebted to any of



313 UNIDENTIFIED PORTRAIT

your readers who are able to inform me as to whether this association of artists still exists, or as to the date of its dissolution and the consequent disposal of its collection. — C. HARRISON TOWNSEND.

UNIDENTIFIED PAINTING (No. 294, APRIL, 1919).

SIR, — It may be taken for granted, I believe, that no ordinary stretch of imagination could allow

that the dying person is Shelley, had he been ever so effeminate. From the print you give, the treatment reminds me of that of Goya; but, of course, one must inspect the picture to enable one to pronounce the authorship. — FRANCIS H. CLARKE.



294 UNIDENTIFIED PAINTING



THE SAUCY OPPRESSOR, OR THE SAUCY OPPRESSOR

THE SAUCY OPPRESSOR, OR THE SAUCY OPPRESSOR

THE SAUCY OPPRESSOR, OR THE SAUCY OPPRESSOR





THE June and July picture sales included so many items of extraordinary interest that it is somewhat difficult

#### Pictures and Drawings

to make a discriminative selection. At Christie's, Turner's drawing of *Le Haricot*, 7 in. by 10 in., made £750 on June 13th; but more general excitement was aroused on the 26th and 27th, when the late Sir George A. Drummond's collection of paintings came under the hammer. The three Corots were very prominent, *L'Île Heureuse*, 74 in. by 55½ in., fetching £7,140; *Evening*, octagonal, 48 in. by 32 in., £5,045; and *Ville d'Avray*, panel, 10 in. by 18½ in., £1,027 10s. Dargatzis's *Le Retour au Trépassé*, 1877, 41½ in. by 75 in., realised £8,190; and Degas's clever little *The Artist in his Studio*, 15½ in. by 10½ in., £2,205; whilst *The Woodland Path*, by N. Diaz, 1874, 16 in. by 22 in., went for £1,627 10s.; and *Moonlight*, by Harpignies, 1889, 44 in. by 33½ in., £1,470. *Age and Infancy*, by J. Israels, 44½ in. by 33½ in., brought in £5,040; *The Home Pastures*, by E. Van Marcke, 19½ in. by 28 in., £1,050; *The Cottage on the Dunes*, by Jacob Maris, 16½ in. by 24½ in., £1,575; *Girl with Goat and Kid*, by Matthew Maris, 1872, 9 in. by 11½ in., £3,780; *Ploughing*, by A. Mauve, 19 in. by 33 in., £2,625; *The Shepherdess*, by J. F. Millet, 21 in. by 17½ in., £945; *The Poppy-Field*, by Claude Monet, 1887, 29 in. by 36 in., £1,312 10s.; and *A Summer Storm*, by C. Troyon, 1874, 51½ in. by 78 in., £1,575. Of the three drawings by Turner, *Zurich*, 11½ in. by 17½ in., made £6,510; *Chepstow Castle*, 21½ in. by 31½ in., £262 10s.; and *Dudley Castle*, 11 in. by 16½ in., £2,310. Amongst the oils was the famous *Port Ruysdael*, 36 in. by 48 in., on which splendid example of Turner's art the hammer fell for £6,720; whilst £2,205 purchased the smaller *Sun of Venice leaving Port*, 12½ in. by 18½ in. In marked contrast were Ety's *The Rescue*, 35 in. by 25½ in., £430 10s.; and Whistler's tiny *La Note Rouge*, panel, 8½ in. by 12 in., £945. Two canvases represented Goya: a *Portrait of Pepe Illo, the Bull-fighter, of Madrid*, 25 in. by 19½ in., £2,625; and *Head of a Lady*, 17½ in. by 14½ in., £367 10s. Other lots included a *River Scene*, by J. Van Goyen, signed with initials and dated 1643, 13 in. by 23½ in., £611; *A Fête on the Grand Canal, Venice*, by F. Guardi, 16½ in. by 26 in., £6,510; and *Two Children*, by J. G. Cuyt, 30½ in. by 37 in., £1,102 10s. The clou of the collection was undoubtedly the *Portrait of Joseph Coymans, Lord of Bruchem and Nieuwaal*, by Franz Hals, 37½ in. by 29 in., which was greeted with

applause. The rarity of Hals's work provoked a stiff tussle for the possession of this specimen, only culminating in a bid of £26,775. After this one felt almost inclined to consider P. de Hooghe's *Woman cutting Bread and Butter for a boy who is saying grace*, 26 in. by 20½ in., cheap at a beggarly £7,980. To detail only a few more prices, £1,627 10s. was given for Reynolds's *Portrait of Sir Brooke Boothby*, 29 in. by 24 in.; £3,885 for Van Dyck's *Queen Henrietta Maria*, 49 in. by 39 in.; and £4,095 for Velasquez's *Mariana of Austria, wife of Philip IV. of Spain*, 26½ in. by 21 in. The total realised by the two days' sale was £150,899 13s.

The next event took place on July 4th, when the Duke of Westminster's historic canvas, *Portrait of Mrs. Siddons as "the Tragic Muse,"* by Sir J. Reynolds, was put up in the presence of a packed and applauding company. By slow degrees the bidding crept up to £54,600, at which it was bought in.

Mr. L. Neumann's collection of Dutch masters, many on panels, preceded this, and formed an interesting study. *A View on the Scheldt*, by A. Cuyp, 11½ in. by 13½ in., realised £1,312 10s.; *View in Holland*, by J. Van der Heyden, 15 in. by 18½ in., £3,255; *Gentleman at a Window*, by F. Van Mieris, signed and dated 1660, 11½ in. by 8 in., £1,207 10s.; *Portrait of the Artist in his 32nd year*, by the same, 1667, 7½ in. by 6 in., £735; *Two Figures at a Cottage Door*, by A. Van Ostade, 11½ in. by 10 in., £1,102 10s.; *Cattle in a Pasture*, by P. Potter, signed and dated 1647, 12½ in. by 13½ in., £2,835; *Landscape*, by J. Van Ruysdael, with figure by A. Van de Velde, 37½ in. by 50½ in., £12,600; *View on the Coast of Norway*, by J. Van Ruysdael, 39½ in. by 48 in., £9,975; *The Cornfield*, by the same, 10 in. by 13½ in., £735; *The Spendthrift*, by Jan Steen, signed and dated 1661, 36 in. by 40½ in., £17,010; *The Tric-Trac Players*, by D. Teniers, signed and dated 1647, copper, 16 in. by 20 in., £1,522 10s.; *Soldiers Bourgeois*, by the same, 1647, copper, 16 in. by 20 in., £1,207 10s.; *The Seven Acts of Mercy*, by the same, copper, 22½ in. by 30½ in., £1,575; *Sea-piece*, by W. Van de Velde, signed with initials, 13½ in. by 14½ in., £525; and *A Halt of Sportsmen at a Country Inn*, by Ph. Wouverman, 13½ in. by 18½ in., £1,102. From other sources came a *Portrait of Miss Giorgiana Musgrave*, by J. Ward, 1797, 34 in. by 27 in., £7,140, a record for this artist; *Two Boys*, by F. Hals, 26½ in. by 23½ in., £1,995; two *Heads of Old Men*, by Rembrandt, on panels, 11 in. by 9 in. and 10½ in. by

... and ... *L'Alte*.  
... *The* ...  
... *Portrait of a Lady*, by Gainsborough, 48 in. by 37½ in., £546, and by Lawrence, 30 in. ...  
... *Portrait of a Lady*, by J. Watson ...  
... *View of an Open Country*, by J. Wynants figures by J. Lingelbach, signed and dated 1659, 20 in. by 24 in., £399. Two drawings ...  
... *The Boy in a Golden*, oval, 20½ in. by 16 in., £1,050; *Mrs. Wells, the actress*, 8½ in. by 6½ in., £441; whilst *The Mushroom Girl*, by Gainsborough, in black-and-white chalk, 15½ in. by 11½ in., made £934 10s.

On the 17th, Messrs. Horner's *Virgin Lying the Infant Saviour*, by B. Luini, panel, 29 in. by 22½ in., secured £682 10s.; and Major Cornwallis-West's *Portrait of a Gentleman*, German school, dated 1533, panel, 26½ in. by 19 in., £1,365. On the 18th, a miscellaneous collection of drawings included Turner's *Staubach Falls, Lauterbach*, 1801, 11 in. by 15 in., £714; his *Red Fox Bowes Tower*, vignette, £157 10s.; and Copley Fielding's *...*, 12 in. by 10 in., £250. Among the pictures, considerable interest centred in Holman Hunt's *Lady of Shalott*, 72½ in. by 56½ in., £3,360; and *May Morning on Merdon Heath*, 10 in. by 5½ in., £1,995. A *Portrait of Mrs. Chalmers*, by Sir J. Reynolds, 29 in. by 24½ in., fetched £693.

Messrs. Robinson, Fisher & Harding secured £357 for *A Lady in a white gown and hands*, by G. Morland, signed and dated 1803, 42 in. by 32 in.; £472 10s. for *Peonies in a Glass Vase*, by Fantin Latour, 19 in. by 15 in.; and *Portrait of a Lady*, by E. M. Wimperis, 1891, 50 in. by 34 in., on the 17th.

A *Portrait of a Lady*, by Ingres, signed and dated 1814, 23 in. by 19 in., ran up to £1,417 10s. at Christie's on the 25th; whilst a *Portrait of Sir Wm. James, Bart., F.R.S.*, by Reynolds, 48 in. by 39 in., made £546. July 31st, the last day of the season, saw Romney's *Wormald Children*, 55 in. by 47 in., fetch £682 10s.

The collection of the collection of Belchery, near ...  
The Bedgetbury ...  
The pictures included a ...  
... *Recluse with Jockey up*, by the same, 17 in. by 20 in., £152. By Sir T. Lawrence, portraits of *Lady Beresford Hope*, 99 in. by 60 in., £315; *Lord Beresford Hope*, 49 in. by 39 in., £115 10s., and the companion, *Lady Beresford Hope*, ...  
... and *Lady Peel*, 39 in. by 24 in., £325 10s., were observable. A *Portrait of Lord Fitzgibbon*, by Stuart, 85 in. by 59 in., was knocked down at £609. An engraving of the work was included in the lot. £367 purchased F. P. ...  
... *Portrait of the Electress of Saxony and her son, Frederick II.*, panel, with the cypher ...

fine 17th-century panel of Brussels tapestry, woven with a Kermesse, 10 ft. 11 in. by 18 ft. 2 in., realised £2,625. Amongst the furniture, a mahogany commode with mosaic embellishments, 8 ft. 2 in. high, 5 ft. 3 in. wide, made £525; a Louis XV. ormolu circular table, set with miniatures of celebrated beauties, 5 ft. 3 in. diam. (A L B fecit), £504; a Louis XV. kingwood writing-table, 54 in. by 31 in., £420; another, similar, £220 10s.; and a Louis XV. kingwood and tulipwood knee-hole pedestal cylinder secretaire, 4 ft. 2 in., £504.

MESSRS. SOTHEBY sold an interesting collection of Greek pottery on May 22nd and 23rd, the highest price

#### Pottery and Porcelain

being £850 bid for an Attic red-figured amphora, 16½ in. high, circa 480 B.C. The Worcester porcelain belonging to Lady Fowler was offered at Christie's on the 13th, when £220 10s. was given for a coffee-pot and cover, and £71 8s. for a milk-jug in similar pattern. A Nantgarw dessert service, of some forty pieces, realised £504 on the 29th. The Earle collection of Staffordshire pottery was dispersed by Messrs. Chas. Butters & Sons on the 27th, 28th and 29th, when £100 was paid for a slip decorated dish, with heads probably of Charles II. Other items ranged from £70, for a salt-glaze agate cat, downwards. A salt-glaze toy tea service, in the manner of Chinese famille-rose, 23 pieces, made £102 18s. at Puttick's on June 6th. Mr. A. C. Clarke's collection of English pottery, amongst which was a Ralph Wood group of "Roman Charity," £120, made over £4,390 at Sotheby's on June 18th-20th. On the 27th, Puttick's secured £483 for a pair of Bow figures of a lady and gentleman. Mr. L. Neumann's porcelain at Christie's on July 2nd included a Hague service of over 150 pieces, £1,071; two pairs of Kien-Lung famille-rose cisterns, £892 10s. and £525; and a pair of Kang-He famille-verte, £1,207. Mr. E. Robson's collection was sold on July 8th: £546 was bid for a pair of Chelsea figures of Jupiter and Juno; and £4,620 for a pair of large vases and covers, painted with the "Swing," after Fragonard, 20 in. high. An Urbino dish, painted with the Choice of Paris, and with the arms of Cardinal Tiberio Crispo at the back, 17½ in. diam., made £399 on the 31st.

WITH July closed an exceptionally notable season, to which all the London and many provincial firms contributed their share of interest. So far

#### Furniture

back as May 30th, Messrs. Puttick and Simpson were securing good prices, such as £178 10s. for an old French red lacquer commode, and £105 for a red lacquer cabinet. The Earl of Lovelace's Chippendale mahogany suite had been knocked down for £4,200 at King Street on the previous day, whilst a winged arm-chair of the same period went up to £483. Mrs. Baring's pair of Sheraton satinwood tables, 41 in. wide, sold for £1,470; whilst, from another source, a Louis XVI. marqueterie secretaire fetched £1,029. The late Earl of Camperdown's Empire suite of 14 pieces ran up to £1,995; a Queen Anne walnut suite of 10 pieces, removed from the Master's lodge of a Cambridge college, £1,050; and

a pair of Persian silk rugs, 13 ft. by 5 ft. 9 in., £13,650. The total netted by this remarkable sale was over £50,660. On June 12th we find £2,362 bid for a Louis XVI. circular mahogany table, set with Sèvres plaques, 15½ in. wide, at King Street; and Mr. L. Neumann's collection of furniture, porcelain, and objets d'art totalled more than £70,272 on July 2nd and 3rd, when £8,925 purchased a Louis XV. suite of 13 pieces, and £6,090 a secretaire of the same period. Six 17th-century Italian boxwood armchairs realised £1,522 10s. when Messrs. Christie's dispersed the effects of Oakley Hall, Eye, Suffolk, on the 10th; whilst a similar sum secured a Louis XV. marqueterie table, stamped L. Boudin ME, on the 24th.

Provincial sales of note included Messrs. Hampton and Sons' dispersal of the Hassop Hall heirlooms (Bakewell) on April 29th and two days following, when respective bids of £315 obtained an Elizabethan table on bulbous legs, 58 in. by 32 in., and an old Florentine boule cabinet on caryatid stand. Messrs. Dann & Lucas did well in their sale at "Ravenswood," Bexley, in June, when a marble statue of a woman, by J. Gibson, made 150 gns. Messrs. Mabbett & Edge (of Grosvenor Square) realised very satisfactory sums at the dispersal of the Winchester heirlooms at Ampport St. Mary's, which extended over a week. An inlaid Queen Anne commode brought in 280 gns., and a Louis XIV. knee-hole table 260 gns.

Tapestry has been attaining high prices at Christie's. At the June 24th sale the late Duke of Norfolk's 15 Flemish panels netted over £7,937.

Messrs. Sotheby sold three lots of Stuart furniture belonging to Mr. H. Martin Gibbs on June 20th. A fine armchair reached £190; a set of 4 single chairs, £240; and a day-bed, £53.

THE silver sales which were held at King Street during May realised prices which rose to about 650s. per oz. in the case of a plain dredger, by Chas. Adam, 1706 (2 oz. 11 dwt.), on the 12th, and no important variations took place in June. Messrs. Debenham, Storr & Sons, Ltd., held a sale of old family plate in July, when the following characteristic prices were paid:—A George II. chased cream ewer, 2 oz. 11 dwt., 80s. per oz.; a pair of Chester tumbler cups, 1778, 66s.; honey-pot, by Paul Storr, 65s.; pair Georgian muffineers, 63s.; coffee-pot and lattice design cake basket, 1753, 52s.; silver-gilt sweet stand, 1637, 50s.; Georgian Newcastle mustard-pot, 38s.; and a George III. tea service and stand, 37s. A set of 8 Georgian candlesticks realised £180 "all at"; a pair of George III. epergnes, £147; and a set of 4 Corinthian column candlesticks, 1772, £92. The *clou* of the July auctions, however, made its appearance at King Street on the 23rd. This was the celebrated silver-gilt Drake cup, belonging to Capt. G. F. Thomas-Peter, on which the hammer fell for £3,800. This cup, by Abraham Gessner, Zurich, Master in 1571, measures 20½ in. high (weight, 42 oz. 18 dwt.). It belonged originally to Drake, who is said to have received it from the Virgin Queen, and who ordered it in his will to be sold in part payment of his debts. It then passed into the possession of Thomas Peter, in whose family it descended.

Colonel E. D. Malcolm's silver-gilt nef, 20 in. high, Strasburg, late 16th century (98 oz.), did not fall far short of the latter article with its £3,300.

THE engraver's art has well maintained its standard in all the principal sale-rooms, and especially at Christie's, Sotheby's, and Puttick's. The last-named firm dispersed a large collection of Baxter prints on June 23rd, when the popular *Parting Look* kept its value up to £23. On July 4th, the same house received £220 10s. for a set of eight aquatints of the *Grand Leicestershire Steeplechase*, by C. Bentley, after H. Alken; whilst on the 18th it secured £157 10s. for a proof copy of Boydell's *Shakespeare Gallery*, with also the etchings, some in two states.

On the 16th, Christie's sold the pair of *The Fisherman's Hut* and *The Weary Sportsman*, by W. Bond, after G. Morland, for £514 10s.; and *La Premier Pas à la Fortune* and *L'Auteur Favorisé*, by L. Bonnet, after Ste. Marie, for £241 10s. The Earl Spencer's etchings were offered on June 25th. Many of them bore the signature of Pierre Mariette, the most important Parisian bookseller in the second half of the 17th century. *The Nativity* (B. 2), from Lely's collection, £399; *St. Hubert* (B. 57), £378, were both by Dürer; whilst Rembrandt was represented principally by a second state of *Rembrandt leaning on a stone sill* (B. 21), £535 10s.; fourth state of *The Three Crosses* (B. 78), £210; second state of *Christ healing the Sick* (B. 74), £736; *The Three Trees* (B. 212), £1,155; and *Rembrandt's Mill* (B. 233), £241 10s. A pair of prints in colours of *The Dam* and *The Storm*, by W. Ward, after Morland, secured £147 on July 28th.

LOUIS XVI. gold snuff-boxes were in great demand at Christie's on July 3rd, when the Neumann collection was dispersed. Prices varied from £1,260 downwards. A selection from Mr. W. H. P. Leslie's collection of glass netted £3,932 10s. at Sotheby's on June 27th, the highest individual price being £155 for a pair of candlesticks, probably made at Bristol. The late T. K. North's armour, which came up at King Street on July 29th and 30th, included a 16th Italian arquebus, c. 1560, £609; a German pistol, c. 1580, £173 5s.; and a combined war hammer and pistol, German, c. 1600, £136 10s. The Earl of Home's weapons comprised an early 16th-century Scottish Claid-heamh-Mor, incised with the running wolf mark and a heart-shaped orb, £357; a pair of silver cavalry trumpets, Glasgow, late 17th century, £231; and a Landsknecht dagger, dated 1569, £141 15s. To the late Colonel W. Wetherby belonged a complete suit of armour with reinforcing pieces, c. 1560, £609; another suit, probably German, first half 16th century, £682 10s.; and another, ditto, about middle of 16th century, £346 10s. Belonging to the Marchioness of Graham, a morion used by the Trabanten Guardia of the Electors of Saxony, early 17th century, realised £199 10s.



THE WAR MEMORIALS EXHIBITION AT THE VICTORIA AND ALBERT MUSEUM may be described as an admirable project

### The War Memorials Exhibition

One of the chief of these is want of space. The Government is still in possession of the larger portion of the building it commandeered for offices, leaving a sadly circumscribed space to be utilised for the orthodox work of the institution. Under these circumstances, it was a bold venture for Sir Cecil Harcourt Smith and his assistants to attempt to make room for an exhibition of such an important character. In many instances the exigencies of space have compelled them to substitute small models for large ones, and altogether leave out many important examples which could otherwise have been secured; yet, despite these precautions, the exhibition is uncomfortably crowded, and few works are seen to the best advantage.

The exhibition, however, is fully justified, for it is a highly instructive display, and fulfils the intention of its promoters in providing suggestions for memorials which may be of assistance to artists and public who are interested in their promotion and execution. When the writer visited the exhibition, he noticed more than one deputation from memorial committees carefully scrutinising the works on view, and apparently they were deriving many useful ideas from their visit.

The smallest, yet one of the most interesting of the sections, is that devoted to "Drawings and Prints given to the Victoria and Albert Museum as War Memorials." So far, it must be considered as a section in embryo, for only eight items have been presented. Two of these are the work of artists who have fallen in the war, the remainder being memorials to men not specifically connected with art. Thus a drawing of a *Belgian Plough* by a Belgian artist, and a drawing of a *Warrior* by a Scottish artist, MacKenzie, perpetuates the memory of his son, Lieut. Colin Land-seer MacKenzie; while five drawings by Lionel P. Smythe, W. E. Dighton, H. J. Johnson, and W. L. Price, have been given by a member of the Walpole Society to commemorate the Battle of Jutland. Memorials of this kind are always beautiful, while those of the more

ordinary type frequently are not, and are seen and noticed by a far larger number of people than monuments or tablets in churches, chapels, or cemeteries. For an artist, of course, there could be no better way of keeping his memory green than that a typical example of his work should be placed permanently on view in a national gallery or museum. The late Gerard Chowne and Luke Taylor are thus commemorated at South Kensington, the former by a luminous and pleasing water-colour, *An Evening Landscape*, presented by Mr. A. E. Anderson, and the latter by a strong and effective etching, *Le Chateau Gaillard*, the gift of Miss E. P. McGhee. Unfortunately, there were many other artists who fell in the war, and it may be hoped that collectors and admirers of their works will honour and perpetuate their memory by securing that they are worthily represented in the Victoria and Albert or other national museums.

The exhibition was formed in two divisions, one being devoted to retrospective and the other to modern work. The former was largely filled with objects or reproductions taken from the permanent collection of the Museum, which more or less fully epitomised the artistic productions of Europe pertaining to memorial work during the entire Christian era. Reproductions of Greek stela and Roman cinerary urns illustrated the classical period. Early Celtic art was represented by several casts of large stone crosses, and Gothic and Renaissance with casts of monuments, effigies, tomb-slabs, and memorial tablets. Generally speaking, these showed that Italian work and English gothic work are fairly well represented in the Museum, but that specimens illustrating the art of Great Britain during the three centuries succeeding the advent of the Renaissance are almost entirely absent.

The specimens of old stained glass shown, though not numerous, are interesting and varied; the latter remarks also apply to the retrospective metal-work, which includes the fine set of silver-gilt church plate (sixteenth and seventeenth centuries, lent by the rector and churchwardens of St. Augustine's with St. Faith's. In the section devoted to textiles are Mrs. Coutts-Michie's fine set of *The Quest of the Holy Grail*, designed by Sir Edwin Burne-Jones in 1888, and woven by Messrs. Morris; and

## Current Art Notes

the palls belonging to the Sadlers' and the Ironmongers' Companies. These are very beautiful specimens of English sixteenth-century needlework, and are interesting as relics of the most picturesque period of London history. Originally, all the important City Companies possessed

on wood, but one is doubtful how these would stand the dirt and grime of a modern industrial atmosphere, and one would suggest that provision should be made for glazing the pictorial portions of such works. A triptych memorial to 2nd-Lieut. J. H. Baker showed nice feeling



THE MESSAGE BY SIR E. J. POYNTER. COPYRIGHT FROM THE ENGRAVING PUBLISHED BY LADDER AND BROWN, WORKSHIP STREET, E.C.

similar palls, to honour the obsequies of deceased members, but the large majority of them perished in the Great Fire.

Naturally, the Modern Section is by no means confined to works which were not previously exhibited, and many important items have already been described in *THE CONNOISSEUR*. Mr. R. Anning Bell appears in various *métiers*. A design for a *Memorial Window to the late Ernest Brudenell-Bruce* illustrates his work in stained glass; a couple of rubbings from clearly lettered and well-spaced memorial brasses, made in conjunction with Mr. M. C. Oliver, and two bronze tablets executed by Mr. P. W. Davidson from Mr. Bell's designs, show his feeling for decorative metal-work, while he also contributes an effective design for tapestry, entitled *The Daughters of England*. Mr. Reginald Frampton's tapestry panel, *The Communion at the Front*, an attempt, not unsuccessful, to adapt the modern khaki uniform of the British soldier to decorative ends, has been described when shown previously, as has also Professor Moira's *Wall Painting for a Niche*, perhaps the most important example of its kind in the exhibition. A design for a tapestry border to surround an inscription for the Highland Light Infantry memorial, by the late Byam Shaw, is noteworthy as utilising a tartan plaid for its *motif*, but the artist has hardly overcome the difficulties inseparable from such a venture. There are several effective memorials executed

in its painting, executed by Mr. James Guthrie, and Miss Estella Canziani's *Memorial to John Alexander Macaskill* was a well-balanced design characterised by rich colour. Mr. Gilbert Bayes's most important contribution is his memorial figure "ANAKH," a finely conceived piece of sculpture, large in feeling and simple and dignified in pose—one of the few examples in the modern section that bears comparison with Alfred Stevens'. Mr. Albert Toft sends a working model for the statue of a modern soldier on the East Suffolk South African War Memorial, which illustrates the difficulties a sculptor has to contend with in rendering modern military costume. It is one of the best works of its kind, the pose of the figure being easy and dignified, but it must be confessed that the result induces one to suggest that wherever it is not necessary to make actual portraits, allegorical figures should be substituted for representations of men or officers of the present day. Few modern medals were shown, and the examples included were not specially attractive; even the "National War Memorial," with its buxom figure of Britannia, accompanied by a lion hardly larger or more formidable-looking than a St. Bernard dog, failing to be impressive. On the other hand, there were a number of good designs for rolls of honour, those by Mr. Graily Hewitt being noteworthy for the simplicity and legibility of their lettering. Other good work was by Miss M. M. Baker and Mr. E. Milne.

July 26th, cuts off an important link with the past, for Sir Edward John Poynter, P.R.A., 1836-1919, who began their career in the early Victorian period. Born in 1836, he came into the world when Constable was still living, Turner at the height of his reputation, and the engravings after Landseer and Wilkie monopolised the print-shop windows. When a boy, Poynter came under the influence of Lord Leighton, who, only seven years his senior, was then—in 1852—engaged on his famous picture, *Marcellus marching through the streets of Florence*. Later on, he studied with Whistler and Du Maurier in Paris, returning home in 1860 to find Rossetti, Millais and Holman Hunt waging the battle of Pre-Raphaelitism against all the orthodox art authorities of the time. Poynter was not absorbed by the new movement; his instincts were academic, he followed the seven classical traditions of Ingres, and, though greatly influenced by Leighton, adopted a more austere and precise style. His first popular success was the *Faithful until Death* (1865.), representing a Roman sentinel standing immovable at his post amidst the destruction of Pompeii. It is now in the permanent collection at the Walker Art Gallery, Liverpool, and is probably the most widely known picture of a classical subject ever painted in England. The *Israel in Egypt* of 1867 increased the artist's reputation, and this being followed up in the next year by *The Catafalque*, a picture marked by fine draughtsmanship and wonderful archaeological knowledge, secured his election as an Associate of the Royal Academy. Poynter meanwhile was showing his powers in other directions. Introduced by Du Maurier to the editor of *Once a Week*, he contributed a number of illustrations to that journal, to *Dalziel's Bible*, and other of the best publications of the time, taking high rank among the black-and-white artists then at work—a famous coterie, including Millais, Fred Walker, Rossetti, Leighton, Houghton, Pinwell, and others. Another phase of his activities was in mural decoration. He executed many designs for the restoration of Waltham Abbey, then being carried out by Burgess, the architect, helped Leighton in beautifying the South Kensington Museum, and made some important contributions to the decoration of the Houses of Parliament. Between 1871 and 1875 he was Slade Professor of Art to University College, London, a position for which his attainments as an artist and wide scholarship admirably fitted him. The succeeding year saw him elevated to full membership of the Academy, his important picture of *Atalanta's Race*, shown in the same year, doing much to secure him that honour. He was represented also with a portrait, the first of a number that he exhibited from time to time, but, though he achieved a fair popularity in this branch of art, his outlook was too impersonal to permit his becoming a great portrait painter. The *Visit to Asclepius* of 1880, more than maintained his reputation. The latter work, which Sir Edward considered his *chef d'œuvre*, was purchased for the Chantrey

Bequest for £1,000, and now hangs in the National Gallery of British Art. In the meanwhile he had become director of the National Art Training School at South Kensington, resigning the post in 1881. The picture of *The Ides of March*, now in the Manchester Art Gallery, was painted two years later. It shows Calpurnia pleading with Cæsar not to leave his palace while the heavens above them blaze with fiery portents, and was a second essay in what may be described as classic sensationalism, of which the *Faithful unto Death* was the first example. It is equally well painted, but less popular in its appeal. In 1884 Sir Edward was represented at the Academy with four pieces of sculpture besides pictures, but the success he attained in this branch of art was not sufficient to induce him to practise in it regularly. The *Queen of Sheba's Visit to King Solomon*, a subject which allowed the artist to display his unrivalled archaeological knowledge to advantage, was one of the chief pictures of the Academy of 1891, and afterwards toured the country. A couple of sets of designs for the new coinage, shown at the Academy of 1894, exemplified Poynter's ability in yet another phase of art. In 1896 the death of Sir John Millais left the presidency of the Royal Academy vacant, and Poynter was elected to that position. Public opinion ratified the choice of the academicians, for Sir Edward, if hardly the greatest English artist then living, was among the most able, while his knowledge of art in all its phases, his wide scholarship, and his ability as a speaker and lecturer, eminently qualified him to assume the official leadership of British art. The *Message*, exhibited in the year following his election, showed Sir Edward adopting a more popular and less scholastic style of classical painting. It was one of his most successful pictures in this vein, and is well known from the engraving. Since then he contributed a number of similar works to the Academy, though of recent years the increasing infirmities of age prevented him executing them with the same precision and fine handling as heretofore. From 1894 to 1905 he became director of the National Gallery in succession to Sir Frederick Burton, but his regime was not an unqualified success, less perhaps owing to any deficiencies on Sir Edward's part than to the system of divided control inaugurated during his directorship, and which gives the director little more authority than one of the trustees. Last year Sir Edward resigned the presidency of the Academy, though he still continued to exhibit, being represented by several works in the present display. A man of cultured taste and catholic sympathies, his influence on British art has been far-reaching and beneficial, and he occupies a distinguished place among those painters who have helped to elevate modern England into the first rank of artistic nations. Perhaps his position can be best determined by comparing him with his predecessor as President of the Royal Academy. Millais's art was the more vital, his technique was the more robust and spontaneous, and he was the greater colourist; but many of Millais's pictures appeared like improvisations beside the best of Poynter's, in which arrangement and balance were thought out to the minutest detail, and the whole realised

with a symmetrical completeness that recalled the highest traditions of Greek art. It is as an exponent of the classical tradition that Poynter will live. He was a great academic painter, forming, with Leighton and Tadema, a triumvirate who raised the standard of classical academic painting to a higher standard than it had previously attained in England.

THE death of Mr. G. A. Storey, R.A., which occurred at his Hampstead home early on July 29th, removed another familiar figure from our midst. The late Mr. Storey, whose father was James Payne Storey, was born on January 7th, 1834. His

introduction to art took place, when still a child, at the studio of Behnès, the sculptor, in Osnaburgh Street, where he also saw Dickens. After receiving some education at a Surrey school, the art-master at which was H. P. Ashby, who presented him with a silver palette, he was sent to Paris, and placed under M. Morand, Professor of Mathematics. This was in 1848. The same year witnessed the revolution and coup d'état which gave young Storey something to remember for life, as, having gone out with his master and friends to see the fun, he was carried into the Tuileries by the mob, and became a spectator of the wanton havoc which raged in the state apartments. Whilst in Paris, Storey started studying at the Louvre under the guidance of J. L. Dulong, although he then regarded painting as being little more than a pastime. On his return to England in 1850, however, he decided definitely upon his career, and became a student at Leigh's School and at the Royal Academy. In 1852 he exhibited his first picture, *A Family Portrait*, at Burlington House, and thenceforward continued to be represented there with almost unflinching regularity until the year of his death. Although the preponderance of Storey's paintings were of the historical-genre variety, his zenith was reached in portraits. Of these, priority must be accorded to *The Painter's Mother*, which was not exhibited at the Royal Academy until 1910, nearly four decades after its completion. It attracted considerable attention, and was afterwards purchased for the Tate Gallery by the National Art Collections Fund, as was also the *Portrait of his Father*. Another portrait was a juvenile head of himself, notable for the sympathetic treatment. On one occasion, when this had been remarked on, Storey acquiesced and said, in the writer's hearing, that he was in love when he painted it. One of his more important subjects was *Scandal* (1873), which was the ultimate cause of his election to the Associateship in 1876. Of his other pictures, mention may be made of *The Widowed Bride*, 1858; *The Bride's Burial*, 1859; *Mistress Dorothy*, 1873; and *The Connoisseur*, 1883. He had to wait until 1914 for full honours, however, when he became also Professor of Perspective, in which position his powers found ample scope. Like many other painters, Storey had occasional resource to the pen, publishing amongst other works his autobiographical *Sketches from Memory* in 1899, and a *Theory and Practice of Perspective* in 1910. The former volume is full of reminiscences of an earlier generation,

and contains numerous references to the great men of his time both within and without the St. John's Wood clique, to which Storey himself belonged.

THE industrial and minor decorative arts are receiving considerable attention in artistic circles at present.

Brighton possesses a very vigorous Guild of Applied Art, which was founded in 1909, its objects being to encourage sound craftsmanship. By invitation of the Brighton Fine Arts Committee, the Guild has just held its fourth exhibition in these galleries. Previous shows were held in 1912, 1914, and 1916, in conjunction with the two local art clubs, but this is the first occasion on which the Guild has had the galleries entirely to itself. The results have been eminently satisfactory, although, with many members still away, and others only recently released from war services, the Committee of the Guild have not been able to produce such an important exhibition as they had originally planned. Nevertheless, the general effect has been one of considerable excellence, and the prospects for the continuation and extension of the work of the Guild are very good. A section of one of the galleries was devoted to suggestions for a girl's sitting-room, with exhibits by Miss Kate Cochran, Miss Frances Richardson, Miss Mildred Cash, and the Misses Dorothy C. and Gwynedd M. Hudson. One feature of the exhibition has been the originals of many artistic advertisements, which have attracted considerable attention during the last year or so. These included designs by Miss G. M. Hudson, Mr. Edmund Lucchesi, etc. The latter showed a series of nineteen drawings in his own inimitable style, which consisted of pen-and-ink drawings, decorative designs, wood engravings, etc., the whole being exhibited with good effect on one wall. Specimens of printing by the Dolphin Press, illustrations by Miss Stella Langdale, basket-work by the Barclay Home for the Blind, were other important items in this exhibition, which also included designs for war memorial crosses, a considerable amount of embroidery, silver work, inlaid work, etc.

During the month of August the galleries were given up to a photographic exhibition, including the originals from which *Photograms of the Year* for 1918 were produced, as well as a fine series of photographs, showing the Roman ruins at Timgad, Algeria.

A GUILD to teach wounded and partially disabled soldiers old English handicrafts is being established at Stratford-on-Avon. The old Shottery Manor House has been purchased, studios and workshops started, and competent teachers engaged. The institution, which will be known as the Shottery Guild of Handicrafts, will be conducted under the direction of the Ministry of Labour, and courses of training in the production of stained and painted glass windows, wood-work and carving, plaster-work, enamelling, lead-work, weaving, and other artistic crafts, will be given. Sir Frank Benson will be the first Warden of

... and under the sanction of a board of governors, representing the governors, the men, and the subscribers to and supporters of the Guild.

IN these days, when almost every auction comprises at least one real or reputed Birket Foster, it is doubly interesting to examine his work and methods under conditions unaffected by the stress of the sale-room. Messrs. Frost and Reed, Albany Courtyard, Piccadilly, have limited their exhibition to a few judiciously selected water-colours from the hand of the artist. This little collection is chosen, moreover, with a view to including both figure subjects, such as a scene of rustic children, *Sailing the Boat* in a wayside pool, and also some very delicate landscapes. Of the latter, prominence must be accorded to *The Farm*, and its ancient outbuildings, midst the gathering gloom of evening, with the aftermath of a sunset touching the clouds to a ripe plum tint. Not the least valuable feature of the drawing is the sentient suggestion of silence. In a different key is a picturesque waterside view of the *Palazzo d'Aruna, Posilippo, Naples*, and a *Bay of Naples* hanging pendant to it, whilst a tiny *Sunset on the Beach* is remarkable for the infinity of detail which Birket Foster has managed to compress into so small a space.

Although beyond the scope of the exhibition, mention must be made of some fine pictures and drawings by Wimperis, which Messrs. Frost and Reed have collected. All are dignified by the markedly national nature of the subjects, a trait which has endeared the work of Wimperis to many Britons. An admirable instance is given in a scene of flocks, *Changing Pastures*, whilst a wet wind rustles the reeds in the ditches. Those who appreciate infinity of distance will find it in *Across the Moor*, to name but one other canvas. Perhaps the great secret of Wimperis' popularity lies in the fact that his pictures are so easily understood.

ALTHOUGH it has been urged that Mr. Wyndham Tryon's style is quite original, one can hardly support the theory. He is a good colourist, possessing a keen sense of decoration, but at least one of his mannerisms takes us back to a class of work once comparatively popular in the provinces. For instance, in certain subjects he prefers to depict foliage by touches of light green on a darker background, rather than by actual modelling. His exhibition at the Twenty-one Gallery, Durham House Street, was composed of Spanish scenes, with a strong percentage of mountain views. Having made due allowance for the fact that the atmosphere of

that there was a lack of mystery militating against entire success. This might have been rectified by a relaxation of Mr. Tryon's allegiance to a self-imposed law of hard-and-fast line, permitting of no "accident." On the same basis of reasoning, one might suggest that a little

although this was accomplished in the cases of *White Poplars on the Ebro*, and a Japanese-like *coup d'œil* of the *Castle and Bell-Tower of Guadalest, Prov. Alicante*. Very good, too, was *The Castle, Carmona, Seville*, whilst several romantic rock-forms glowing in the southern sun caught the eye by their truthful colour. If Mr. Tryon would come down from his decorative peg more often, he might improve many weak passages in his handling. Above all, he has to master one great secret—the secret of knowing what to leave out.

THE Eldar Gallery (40, Great Marlborough Street) has arranged an exhibition of paintings and drawings of

Paintings and Drawings of the Old and Modern Schools

sufficiently varied styles as to include the antithetic sentiments of Burne-Jones and Mr. Walter Sickert. The resultant effect, without detracting from the interest of individual items, is heterogeneous in the extreme. To take the paintings first: the most important of the older works is a *Portrait of Rembrandt's Mother*, dated 1635, and bearing an initial, thought to be that of a little known follower of Rembrandt, for whom the name of Jean de Rousseau has been suggested. Superficially, the head bears considerable resemblance to the style of the great master, but a closer inspection reveals an underlying uncertainty of purpose which one would not expect to find in the handling or drawing of Rembrandt himself. It is unfortunate that James Ward should be represented solely by a *Portrait of a Child in a white dress, holding a red-bound book*, as he is not shown at his best in it. On the other hand, in a *Portrait of an Old Lady*, A. T. Ribot justifies his title as the "French Ribera" by his striking draughtsmanship and square touch. The more modern painters are less inspiring, as in many cases they have sacrificed everything to sensationalism. There is a certain dramatic intensity in Miss Thérèse Lessore's *Despair*, but the less said the better of an *Interior*, with its peculiar inmates. Mr. P. Wilson Steer exhibits a single canvas—a *Vista* in a forest, which, although pleasing in many ways, seems to lack the life which the footlights might give it. On the other hand, Miss Nina Hammett's head of *Louise* does not suffer from being hung, rather wisely, in a dark corner. Mr. Bernard Sickert presents a series of small landscapes, which, if somewhat after Whistler, still possess an air of sincerity not always observable in the productions of Mr. Walter Sickert, which form a feature of the collection. The latter's most important canvas, *The Integrity of Belgium*, is not ineffective, the figures being well and naturally posed; but the same cannot be said of *In the Orchestra*, a representation of a startled-looking female head appearing above a curtain, wherein Mr. Sickert has tried to ignore all artistic canons, with poor result. An extraordinary contrast to the latter is provided by a most careful little study of *The Salute, Venice*, which proves that the artist could rise high if he chose to do so. In the main, it does not seem necessary to take his drawings seriously, and a comparison with some highly refined pencil sketches by Burne-Jones does not tell in Mr. Sickert's favour. It is



PORTRAIT OF AN UNKNOWN LADY  
BY VAN DYCK  
*At Milan*





THE STRAND

BY PAOLO SALA

unfortunate that the ultra-moderns will persist in what they consider to be originality at any price; attempts to transfer the least interesting phase of the stage to the studio are so seldom satisfactory.

By the kind permission of the members of the London Sketch Club, a meeting of this Society was held at their studio on Wednesday, July 9th, 1919, at 8.30 p.m., when the following members were present:—

**The Society of Pewter Collectors**  
Mr. Antonio F. de Navarro, F.S.A., President, in the chair; and Messrs. T. Charbonnier; Walter G. Churcher, joint Hon. Sec.; Herbert M. Cooke; Howard H. Cotterell, F.R.Hist.S., Vice-President and joint Hon. Sec.; Col. G. B. Croft-Lyons, V.P.S.A.; Dr. P. Seymour Price, and Alfred B. Yeates, F.R.I.B.A. Messrs. Alban L. G. Distin and C. Reginald Grundy were at the last moment prevented by illness from being present. It was decided to issue the following invitations:—to C. Walton Sawbridge, Esq., of London, who for many years has occupied the positions of Solicitor and Clerk to the Worshipful Company of Pewterers, to become an Honorary Member; and to R. N. Green-Armytage, Esq., of Weston-super-Mare, and Major S. J. Thompson, D.S.O., of Wolverhampton, to become Ordinary Members. The congratulations of the Society were accorded unanimously to the President, Mr. Antonio F. de Navarro, on his election to a Fellowship of the Society of Antiquaries, and to Mr. Walter G. Churcher on his election to membership of "The Sette of Odd Volumes." The thanks of the Society were expressed to Mr. Churcher for having designed a special

*Membership Diploma*, and the meeting accepted the offer of himself, Mr. Cooke, and Mr. Cotterell to present fifty copies to the Society. It is hoped these may shortly be ready for issue to members. It was decided to hold the winter meetings in future on the Wednesday nearest to the 14th January in London, and the summer meetings in the provinces on the Wednesday nearest to the 14th July.

THE main feature of the tenth exhibition of the United Guild of Arts and Crafts and Letters at the Maddox Street Galleries (23A, Maddox Street, W. 1) is a series of etchings printed in colours by Mr. J. Finnemore, but although almost every plate is rendered with great conscientiousness and due regard for detail, it must be confessed that no new note is struck. The happiest facet of the artist's efforts in this direction is to be sought in the moonlight scenes of *Louvain Cathedral* and the *Hôtel de Ville, Alost*, which are impregnated with mediæval atmosphere, whilst a daylight view of *St. Martin's Cathedral and Cloth Hall, Ypres*, attracts the eye by its unusual lighting. In addition to his work with the graver, Mr. Finnemore shows some water-colours, as does also Mr. J. Burleigh Bruhl, whose principal exhibits are a quaintly realised aspect of *Dordrecht* and a typical scene on *The Blackwater*. A word may be said for a fanciful study of still-life and flowers, entitled *Cupid and the Christmas Roses*, by Mr. D. Pender Davidson. The second part of the title is the less convincingly set down, but otherwise the picture is full of colour and is a tuneful lyric in paint.

Street has done well to display Thomas Shotter Boys' lithographs by the artist himself.

is the second exhibition of the artist's work to be formed in London lately, it may be assumed that Boys is to achieve genuine popularity after a period of comparative neglect. Boys was a highly capable draughtsman, endowed with a keen eye for colour, and it is only fair to his memory that his place in art should be more widely recognised. The series of lithographs, printed in colours by C. Hullmandel in 1839, and shown at Walker's Galleries, is an intellectual treat through its determined and even subtle sense of line, so marked in examples like the distant view of *Notre Dame, Paris*, or the exterior of the *Hôtel Cluny*, which cannot fail to charm anyone to whom technical mastery allied to artistic feeling has any significance. In these, as also in the *Laon Cathedral* and *Rue Notre Dame, Paris*, the broad, almost brilliant colour treatment is fearless and convincing. Every plate in the series has something to recommend it, if only as a record of architectural details now either destroyed or improved out of existence in many instances.

THE custom of sending gifts to English soldiers engaged at the front is of ancient origin; though in former times these presents generally took the form of what would be now considered as necessaries, to be provided by the home government, and even these were only forthcoming when the apparent imminence of an actual invasion by the enemy stimulated both the patriotism and gratitude of the community. Thus in 1745, when Prince Charlie and his army were being shepherded back from Derby over the Scotch border, the citizens of London subscribed funds to present to the loyal troops—"12,000 pair of breeches, 12,000 woollen caps, 10,000 pair of woollen stockings, 1,000 blankets, 12,000 pair of knit woollen gloves, and 9,000 pair of woollen spatterdashies." Funds proving plentiful, the breeches were increased to 15,000, and the stockings to 16,500, which were supplemented by 12,000 shirts, with £5,000 in cash for rewards to the maimed and wounded, and £6,000 for rewards to such private soldiers and non-commissioned officers whose bravery shall merit it. On various occasions since the "forty-five" gifts have been bestowed on British soldiers and sailors, but in the war just ended they transcended all records. Among the most interesting were the two million boxes distributed by the Committee of H.R.H. the Princess Mary's Sailors' and Soldiers' Christmas Fund, each filled with appropriate gifts, and containing a personal message from the Princess. The boxes are of brass, and are interesting as being among the few of their kind made in England during recent years, the manufacture of similar articles having been practically transferred to Germany before the war. It was only after the utmost difficulty that the Committee induced English manufacturers to attempt

machinery could be applied to it. This was found to be a mistake, and the boxes as ultimately turned out were both artistic in design and thoroughly well made and finished. These were struck off from several different dies, which vary very slightly in the size of Princess Mary's head on the cover. No boxes so far have been issued to anyone but sailors and soldiers, but at a recent meeting of the Committee it was suggested to the Princess Mary by Sir Edward Coates that a general issue of the surplus boxes would probably be very acceptable. Her Royal Highness at once graciously adopted the suggestion, and it was decided that the boxes should be distributed to the British museums interested through the Local War Museums Association, who will shortly issue them.

MUCH interest has been aroused by two bequests of valuable old pictures that have recently enriched the collections of the Musée Royaux de Peinture in Brussels. The late Belgian Art Notes Madame Jacques Errera, who died before the end of the war, has bequeathed to the Belgian Government four wonderful sketches in oils by P. P. Rubens, forming part of the series painted for the decoration of the hunting lodge at Torre della Parada, in Spain. Formerly the Brussels Gallery, which was celebrated for its numerous sketches by Rubens—by the way, it also owns the celebrated *Martyrdom of St. Ursula and her Virgin Companions*, a priceless masterpiece—contained three compositions for the same set. The Errera gift adds four panels to the series, and now by an unique stroke of good fortune, among several very valuable pictures bequeathed by the late Countess de Valencia de Don Juan, five more of the same set of sketches have come into the possession of the Brussels Gallery. These autograph works of the greatest Flemish master of the seventeenth century are in a splendid state of preservation. They show all the brilliancy and freedom of his brush, and summarise his many-sided individuality. Wonderful improvisations, designed for enlargement into big decorative panels by his pupils, they are very broadly painted in glorious colours, that time has mellowed into an enamel characterised by the most refined and exquisite harmony.

To-day very few museums can compete with the Brussels Gallery in its representation of Rubens' small easel pieces, sketches, portraits, studies from life, and fancy works. Besides the Rubens, the Valencia gift includes several valuable pictures, among which should be mentioned two panels from an altar-piece by Geertgen Tot St. Jans (Gerard de St. Jean), an early Haarlem's master, very important in connection with the history of Dirk Bouts and our early school of Louvain; a triptych by Adriaen Ysenbrant (*History of St. John*); a triptych by Antoine Claiys, of Bruges (*History of St. Anthony*); and two portraits by François Pourbus the Younger. A study on these pictures has been published by J. O. Kronig in the magazine *Les Arts* (March, 1909). In fact, the Countess de Valencia de Don Juan, who was the wife of Mr. Guillermo de Osma, the well-known Spanish statesman, lived in Paris, where she had her precious

collections inherited from her family. During the war the anti-German feelings of the Countess were so strong that she refused to go to Spain, where she knew that many of her country-people entertained pro-German sympathies. By her will the Countess, in conjunction with her husband, has founded the Instituto Valencia at Madrid, where all her art treasures of Spanish origin will be housed. On the other hand, she presented the Musée des Arts décoratifs de Paris with antique tapestries, enamels, and furniture made in France; while the Flemish pictures were bequeathed to the Brussels Gallery under the special condition that Belgium was totally freed from the German rule, otherwise the bequest was to be cancelled.

Brussels had recently a few important sales of Old Masters, chiefly from the Porgès collection (Paris), which realised rather high prices. At the sale of the remaining works of the former collection, consisting of pictures by deceased Belgian painters of the nineteenth century (Baron Leys, H. de Braekeleer, and Eugène Smits), good prices were obtained.

The exhibition of etchings presented by Sir Frank Brangwyn to the Belgian Government is just closed, after having drawn thousands of visitors. Now the etchings, before they find their permanent place in the State collections, are to be shown first at Charleroi, and later at Antwerp. There is a strong demand from all the provincial towns for short exhibitions of these coveted prints. By special invitation, a representative selection of works by the most modern artists of the young Belgian school is going to be exhibited at Bayonne (France), under royal patronage. The painter, Michel Sterckmans, has been chosen by the Director of Fine Arts of Belgium to arrange the display.—P. L.

IN our last Paris chronicle it was impossible to obviate the omission of what proved to be one of the most interesting of the current exhibitions, namely, that of the Applied Arts of Alsace-Lorraine. This was held at the Galliera Museum, and included noteworthy examples of the artistic activities displayed by the redeemed provinces in regard to porcelain, faience, glass, furniture, fabrics, goldsmiths' works, and other arts and crafts, incidentally bearing testimony to the tenacity of purpose and depth of artistic feeling which endured so characteristically throughout the two and forty years of oppression to which they were subjected. Nor must mention be omitted of certain exhibitions of the ultra-modern type, such as are becoming constant occurrences in the French capital. Of these, the most striking are those held at Druet's, where the work of such men as Othon, Fricz, Marquet, Puy, Camoin, and Othman is shown. At Bernheim's was to be seen work by Edward Adet, the recently deceased sculptor, who studied his art under Bourdelle. Rosenberg's afforded an opportunity of studying the work of Picasso, the designer of the scenery and accessories used by the Russian ballet. No matter what may be one's views as to this artist's theories in regard to painting, one cannot but pay homage to his

undoubted genius in the direction of colour. A further exhibition of drawings, cartoons, and plans in connection with the Russian ballet took place at Barbazanges, and attracted considerable attention. In the small room at the same gallery, a particularly successful show was held of the somewhat eclectic art of Mlle. Dufau.

Among other exhibitions which met with approbation during the season was that of Matisse at Bernheim's, while at Druet's the Sala exhibit of wonderful glass-work excited the greatest interest. In reviewing the season's activities, mention must not be forgotten of admirable shows of pictures by Manguin, Flandrin, Segonzac, and Laprade. In regard to sales, the Marcel Cottreau dispersal saw the change of ownership of many an interesting canvas belonging to the Dutch and Flemish schools. Mention has already been made last month of the Labœuf de Montgermon sale, which made a grand total of 3,000,000 francs, the highest price being that of 177,000 francs paid by the veteran dealer, Sedelmayer, for the picture by De Hoogh.

Among other sales of interest which took place towards the close of the season was the Atelier Courbet dispersal, which included some thirty pictures of the master of distinctly unequal merit. Of these the finest sold well, fetching excellent figures in proportion to their quality, though two or three admirably painted heads (of men) were bought for as little as six or seven thousand francs. The most important item was the famous picture, *La Source*, purchased by the Louvre Museum for 150,000 francs, and depicting a very beautifully and powerfully painted female nude. The last Degas sale was marked by further record prices for certain comparatively slight sketches, which did not by any means possess the importance which those prices might appear to indicate. It must, however, be borne in mind that this was to be the last sale at the famous studio, and that collectors were bent on securing an example of the work of this extraordinary subtle master, no matter at what cost.

In the sale of Dr. Pozzi's collection there was a really remarkable display of Greek and Roman marbles as well as of other statuary. Of these perhaps the finest was the *Young Man*, from the Via de Babugnan. Hardly less noteworthy were the terra-cotta of a standing woman, the Tanagras, and a number of exceedingly beautiful vases. In spite of the advertised anonymity, the sale of Mr. X's Dutch pictures was fairly generally known to be that of Dr. Melville Wasserman's collection. But those who attended it were nevertheless disappointed of a sight of his famous Rembrandt, which, having been privately disposed of beforehand, was not included. In spite of the undeniably high quality of the other pictures, they failed to realise good prices, an instance of those sale-room vagaries for which it is impossible to find any adequate explanation.

At the sale of Mme. Cibiel's collection, the most important lot was a Beauvais tapestry taken from Boucher's famous *Loves of the Gods*, which fetched 435,000 francs. This was exactly similar to the piece bought ten years ago at the same figure at the Polovtsoff sale by our American friend, Robert Goelet. In the important sale

of engravings belonging to the collection L.L. were to be found fine examples by Rembrandt, Durer, Israels, and Van Meckenem, the best of which fetched high prices. Worthy of mention likewise was the interesting dispersal of

Gate of Hell," which was shown on this occasion for the first time in a position where it could be studied to the greatest advantage, and where it could command meed of appreciation which its qualities deserve.—R. R. M. S.



PRESENTED BY HER ALTESS PRINCESS MARY

the Greek and Roman coins belonging to the collection of W. Talbot Ready, the eminent medallist, who reproduced the medals in Galvano—for the British Museum, marking them with his initial R. So exquisitely was his work carried out, that unscrupulous dealers have in the past frequently benefited by its excellence to sell his reproductions as originals.

Lack of space forces me to postpone until next month several events of interest, among which are certain private transactions which have taken place, such as the private sale of the famous Beauvais suite of furniture adorned with floral bouquets, belonging to the Count de la Ribouisière, a marvellous set in spite of the important fact that it is mounted upon modern woods. There was also the private sale of the late Baron de Schickler's collection, which comprised several important items.

An occurrence of moment in the art world was the opening of the Rodin Museum in the Hotel Biron. This long anticipated event took place under the able administration of M. Beneditte, and gave the public their first opportunity of fully appreciating the truly stupendous inspiration which animated the master. It presented, indeed, an extraordinary array of masterpieces, into the details of which it is unnecessary to enter, since the exhibitions at South Kensington Museum have rendered my readers familiar with the main achievements of this, the foremost sculptor of the nineteenth century. Mention must, however, be made of his great sculptural conception, "The

THE eighth exhibition of the Society of Lombard Water-Colour Artists, opened at Milan this summer, includes many of the names which contributed to last year's success. We

#### Notes from Italy

find that fine master of modern water-colour, who has been president of this "Società degli Acquerellisti Lombardi" since its foundation, now nearly ten years ago, Comme Paolo Sala. Last year he exhibited a figure subject, most appropriate to that moment of the struggle between Austria and young Italy, in a group of refugees, *Profughi*, wearily resting on the steps of some Italian church, while a monk descends, within his left hand a capacious bag, which suggests some form of succour. This year Paolo Sala presents five large water-colour paintings under the general title of *Impressions of London*. Sala is no stranger to the capital of our Empire. A great traveller, having not only visited but lived in South America and Russia, he spent many months in London in the past, brought away his charming wife from among us, and achieved—among other records of his stay—his fine water-colour of *Piccadilly Circus*, painted, as well as *The Strand*, in those more peaceful days when the two-horse omnibus was still a leading feature—and, as we may judge here, not such an entirely inartistic one—of our London thoroughfares. Sala's technique in water-colour is unsurpassed; loose and clean, absolutely modern in the best sense of that misabused word, he excels in cool, delicious harmonies of lucid

grey, and, even in his studies of Lago Maggiore, near which he has his summer home, prefers often this cool and silvery note to the full blaze and wealth of Southern colour. We may imagine, then, that our cloudy English summer skies, even our wind and rain-swept autumn with its golden glimpses, find in him a sympathetic and appreciative observer; and, in fact, these *Impressions of London* are charming melodies, possessing all that limpid freshness which is a feature of his art in both mediums.

Among the Venetian artists who exhibit in this Society, one of the most interesting is that really fine painter and etcher, V. Zanetti Zilla. Last year his *Santa Rosa* showed the white front of some Italian church, guarded by great cypresses, which cast deep shadows into the water in the foreground. This year he has three water-colours at the Mostra degli Acquerellisti, among which *Sails Drying* (*Vele ad asciugare*), boldly handled, is one of the best. Landscape art in Lombardy finds expression here in the work, often poetic in its outlook, of Emilio Borsa; of Giuseppe Galli (*Lungo il Lambro*); of Giuseppe Amisani, who follows up his success of last year with a *Summer* (*Estate*), almost as boldly handled; of Ferrari, in his studies of Milan, past and present; and lastly of Renzo Weiss, for many years the indefatigable secretary of this excellently organised Society, and who this year, in his *Valle del Lys*, strikes a new note from that of his five water-colours of last year, among which his *Baile* was to be noted. In figure work in these exhibitions Ermenegildo Agazzi generally comes to the front: this year he exhibits *Madre* (*Mother*); while Sig. Biasi gives an interesting series of studies of life in Corsica—*Wedding Procession*, and others—where the presence of costume gives an attractive note of colour.

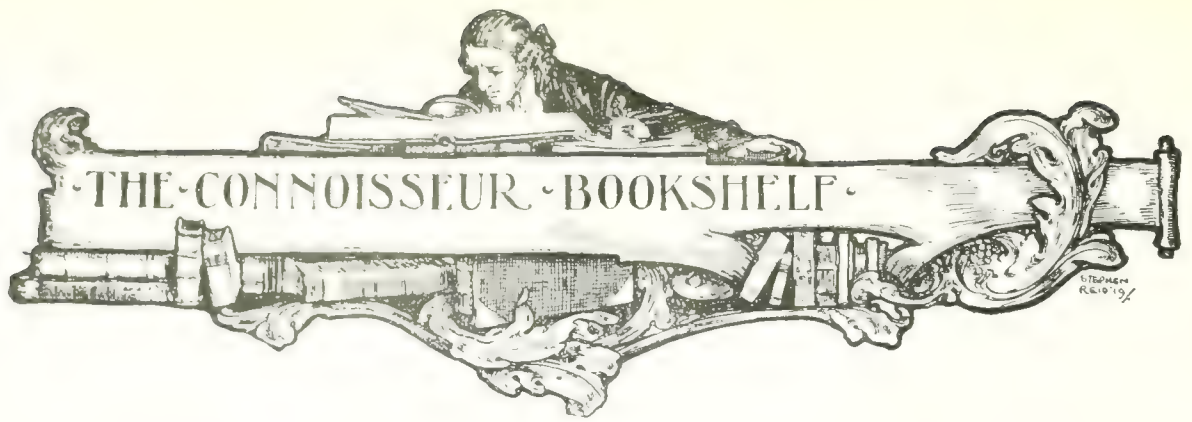
We are glad to find that fine water-colour painter, Onorato Carlandi, is again this year one of those invited to contribute from without Lombardy itself. Carlandi has devoted himself, like Raggio, though not so exclusively, to the Roman Campagna, and his exhibition at Messrs. Walker's Galleries in the year preceding the war was an immense artistic and financial success, every

painting being well disposed of. His palette is rich; his technique, free and masterly, places him absolutely in the front of modern Italian water-colour.

A subject of interest, which has not yet been fully treated in these columns, is that of the paintings by old Italian masters returned to Italy from Austria since the conclusion of peace, or perhaps we should say of actual hostilities. For the Italians very wisely lost no time in putting in their claim for, and actually securing, these important works, to the number of some 160 in all, mainly from the Imperial Academy and the Academy of Fine Arts in Vienna. These seem to have included the famous tapestries of Mantua, which it may be hoped will now return to their old home in the Reggia of the Gonzaghi in that city. Among the paintings, those of the Venetian masters were in the majority, for most of these were removed when Venice was under the Austrian domination, and choice examples of such artists as Cima da Conegliano, Bartolommeo Vivarini, and others, were among these.

A subject of considerable artistic as well as architectural interest is that of the restoration of the famous Abbey Church of S. Maria of Pomposa. Efforts have been made by the Benedictines of Montecassino for this purpose, as the church has been now for some time unused, and is also by no means easy of access. These efforts were not successful; but I now understand that the Government has granted a subsidy of 800,000 lire, and appointed a commission to go into the question of the restoration of the building, which is one of the oldest and most interesting in Italy. The Italians cannot be charged with neglecting the art treasures of the past, which are their national heritage. They have the advantage—which we have not, and may well envy them in this particular—of a thoroughly well-organised department of fine arts, now for many years under the energetic and experienced direction of Comm. Corrado Ricci, and placed, as it should be, under the general control of the Ministry of Public Instruction, as a part, and an important part, of the educational effort of the country.—S. B.





THE late Mr. Edmund John was one of the victims of the war. A poet of deep promise, he was gradually achieving a true and full utterance, when he was immersed in the vortex of the conflict, and his life sacrificed to a vain endeavour to find a delicate constitution to undergo the hardships inseparable from a soldier's life. He died in 1917, aged thirty-three, having published

*"Symphonie Symbolique,"* by Edmund John, illustrated by Stella Langdale (Erskine MacDonald. 5s. net) *"Symphonie Symbolique,"* which won high praise from discerning critics, and left behind him another, *Symphonie Symbolique*, now issued posthumously. The work was begun under the influence of Tschaikowski's *Symphonie Pathétique*. But it is no mere attempt to translate Tschaikowski's wonderful music into words; the poem can be read with equal enjoyment by those who do not know the piece as by those who do. It is strongly suggestive of Keats: there is the same feeling for rich colour and beautiful form, the same sense of melody and the same liking for unfamiliar and unhackneyed words. The resemblance, coming as it does, not from conscious imitation by the younger poet, but from a close affinity of outlook, heightens one's enjoyment of the book. It is as though the spirit of Keats was speaking to us on the problems of modern life, and investing them with the atmosphere of mystery and magic and beautiful suggestion which characterised the poems of his lifetime. The charm of the book is greatly heightened by the addition of Miss Stella Langdale's illustrations. These are in thorough unison with the spirit of the poems, resolute in their avoidance of anything that is commonplace, highly imaginative, and translating into form and colour the abstract images of the poet, without dwarfing their spiritual significance. Miss Langdale's art is in its way unique; it derives its charm from its imaginative qualities, its power of suggestion, and its remoteness from the commonplace materialism of everyday life.

*"Catalogue of the Royal United Service Museum, Whitehall"*  
(Royal United Service Institution. 2s. 6d. net)

THE Royal United Service Museum, the oldest United Service Museum, founded by William IV. in 1831, and now located in the Banqueting House of Old White-

and famous as being perhaps the finest existing example of Inigo Jones's architecture, and the scene of the execution of Charles I. The latest edition of the official catalogue of the Museum, compiled by Lieut.-Colonel Sir Arthur Leetham, shows that the contents of the museum vie with the building itself in interest, many of the most intimate relics of British naval and military history being gathered together in the institution. They begin with the period that England first possessed a standing army, and continue to the present time. Of typical arms, armour, and trophies won in all quarters of the world, there are some thousands of examples, but more precious to the ordinary sightseer will be the personal mementoes of those commanders by land or sea whose achievements were the main factor in building up England's greatness. There is scarcely one of the great admirals who is not represented: Drake by his snuff-box and walking-stick—articles almost ludicrously peaceful for so great a fire-eater; Blake by his cabin chest; Rodney by his silver shoe-buckles; and Jervis by his signal-book, perhaps the one used at that victory at St. Vincent which gave him his title and established Nelson's fame. Of the latter there are dozens of relics, including his dirk, worn when he was a delicate midshipman dreaming of future renown, and his fighting sword, once the property of Admiral Walpole, and descending from him to Captain Suckling, who gave it to Nelson. The latter wore it at the battles of St. Vincent and Teneriffe. Cochrane and Exmouth are also well represented, and there are relics of the explorers Cook and Franklin. Among the military relics is the cocked hat of the Duke of Wellington, with its cockade of five colours, denoting that he was Field Marshal in four different armies, black standing for Great Britain, scarlet for Spain, red and blue for Portugal, and orange for Holland. Both the Duke and his great rival, Napoleon, are represented with numerous personal items, as are most of the well-known English generals. Then there are mementoes of famous battles by land or sea—the trumpet which sounded the death-charge at Balaclava; the flag of the *Chesapeake* when she surrendered at the conclusion of her duel with the *Shannon*; one of the despatches smuggled through the lines of Lucknow; and a variety of objects all connected with those great deeds which make splendid the record of English history. The catalogue is prefaced with an interesting introduction, giving a full account of the Banqueting

Hall and its famous Rubens ceiling. It is well indexed, and every one of the six thousand and odd items enumerated is clearly and accurately described. Altogether it is an admirably compiled production, and does much credit to Sir Arthur Leatham for the thorough and accurate manner in which it has been carried out.

AN admirable *Catalogue of Old Historical Prints, mostly relating to Naval and Military Matters*, has been issued

"Catalogue of Old  
Historical Prints"  
(T. H. Parker)

by Mr. T. H. Parker (12A, Berkeley Street, Piccadilly), forming one of a most valuable and useful series emanating from this old-established

firm. The present book contains lists of nearly two thousand portraits of naval and military celebrities, three hundred engravings of naval battles, one hundred and eighty of military battles, and a large number of prints illustrating historical events, costumes of the British Army, ships in the Navy or Mercantile Marine, yachts, and old views of places at home or abroad, as well as a selection of fancy subjects, caricatures, and sporting engravings, including a large proportion printed in colours. The military and naval portraits comprise numerous important and rare plates, as well as smaller examples suitable for extra illustration. Thus there are twenty-five portraits of Nelson, ranging in price from 2s. 6d. to £35, of which several examples are not duplicated in the British Museum collection. Other naval and military heroes are represented nearly as profusely, and there are numerous portraits of men less widely known, though they all assisted to establish their country's greatness. From the engravings of battles one could form a practically complete naval and military history from the earliest times. Altogether it is one of the most complete catalogues of its kind that has been issued, and forms a valuable work of reference.

"L. De Mauri" (Ernesto Sfarasino), the *Amateur of Miniatures on Ivory, Seventeenth, Eighteenth, and Nineteenth Centuries*. (Milan, Ulrico Hoepli, 1918. Lire 15.)

THIS work, under the title of *L'Amatore di Miniature su Avorio*, forms part of an excellent little series by the same author, whose earlier numbers include within their field objects of art and vertu (*L'Amatore di Oggetti d'arte e di Curiosità*), tapestries and antique carpets (*L'Amatore di Arazzi e Tappeti antichi*), and majolica and china (*L'Amatore di Majolica e Porcellane*), being intended, as the editor points out, to be an almost indispensable vade-mecum for the collector, the antiquarian, and the artist.

In fact, if the other volumes are up to the level of this *Amatore di Miniature*, this bids fair to prove a very useful series; for the author in the present volume both knows and handles his subject well. The prefatory notice

and general survey of the history of miniature, and the biographical notices which follow, are, in the first instance, both wide and sound in outlook; in the last, fairly complete and accurate.

As these notices are arranged, for the reader's greater convenience, alphabetically, the work, apart from the prefatory matter and survey just mentioned, really amounts to a dictionary of miniaturists; and this is obviously such a practical and useful contribution to art knowledge that the question at once occurs as to whether any similar work has yet appeared in the English-speaking countries—and, if not, why not?

The writer runs very briefly through the development of miniature painting in Italy, especially in its connection with purely pictorial art, from Oderigi, called by Dante "l'onor d'Agobbio," to Giulio Clovio, and even to Stefaneschi and Angelo Colomboni; but does full justice to the claims of France, and still more of England, as the two great schools of miniature in its modern form.

His survey of the English school is of special interest, and he does equal justice to the French school, and to the claims of such masters of the art as Augustin or Isabey. We may, however, fairly question whether the author is justified in including, as he does, the great engraver Bartolozzi in his biographical notices of miniaturists, even though he guards himself by saying "his miniatures are very few and very rare." This is saying at once too little and too much: too little, because we should have liked this assertion to have been followed by some precise information as to subjects and dates of these rare works in miniature; too much, because we are very strongly inclined to question whether they ever existed at all.

Another point of minor importance, but which is worth correcting, is Sig. De Lauri's reference, under Richard Cosway, to Mrs. Fitzherbert as the "famous and most beautiful actress," whose portrait by Cosway brought "the friendship and protection of the Prince Regent." The beautiful Mrs. Fitzherbert had at no time, to our knowledge, any connection with the stage. She married when only nineteen, and was left a second time a widow in 1781, when scarcely twenty-five; and four years later became acquainted with the Prince of Wales, to whom she was privately married in the same year.

These are, however, not very serious mistakes in an otherwise careful and valuable work; what is more serious is the very poor quality of the colour illustrations. We may judge how bad these are by comparing Fuger's "Princess Lichtenstein" here with the same in Dr. Williamson's smaller *Portrait Miniatures*, where it has been properly reproduced. This is unfortunately not one instance, but applies to quite two-thirds of the colour-work here, though the black-and-white is passable. It forms a drawback to a work which in itself possesses very great merit and usefulness.



See Advertising Pages.

**Sunderland Lustre Jug.**—B2,577 (London). A lustre jug, of the Sunderland type, with a shield-shaped mark on the front, and a small mark on the back, which we suppose to be the London mark, but we must know the shape of the shields before we can say any more. We regret that we cannot value them from the photograph.

**Vase, etc.**—B2,661 (Canterbury). The vase bears the registration mark, which shows that it is not earlier than about 1850. It is a good specimen, and may be worth £40. It seems to be continental, not improbably Tyrolese, but displaying a certain amount of Italian influence, and is presumably of seventeenth-century date. It is not an important piece, and its value is debatable.

**Secrétaire.**—B2,664 (Hawthorn). This is a secrétaire (not a stool) for placing on a table. From the photograph, it seems to be continental, not improbably Tyrolese, but displaying a certain amount of Italian influence, and is presumably of seventeenth-century date. It is not an important piece, and its value is debatable.

**Clock.**—B2,785 (Norwich). A clock, of the type shown in the photograph, your clock is a good specimen, and may be worth £40. Bitten records a bird and flower marqueterie long-case clock, of the type shown in the photograph, of 1705.

**Furniture.**—B2,704 (Sheffield). Judging from the photograph, the chest of drawers is a typical specimen of about 1680, £20; and the sideboard, not improbably by a successor of Sheraton, £40. These prices are consequent upon the authenticity of the pieces, which appears to be correct in each case.

**Sèvres Toilet Box, etc.**—B2,707 (Bradford). Unfortunately, it is impossible to value the box from a photograph. The German print is, we should say, valueless except as a curiosity, for which, however, there would be a very limited demand. The second edition of Rowlandson's *Sketches of Scenery*, of 1811, is a good specimen, and may be worth £40. The first edition is of comparatively small interest.

**Sporting Prints.**—B2,727 (Kingstown). These may be of value, but we must inspect a specimen before deciding. If you will send one of them, UNFRAMED, we shall be pleased to obtain an expert opinion for a fee of 5s., and the return postage. At the same time, we should wish to see a detailed list of the remainder of the series.

## Heraldic Correspondence

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.1.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

**LANGSTON.**—Robert Langston, Prothonotary to the Archbishop of Canterbury and Doctor of Laws. Grant by Sir C. Barker, Garter. Per pale gules and azure a cross argent between an escallop shell and a demi St. Catherine's wheel upon a box (*i.e.* of ointment) of St. Mary Magdalen, all of the third; on a chief or, a cross patonce gules between two torteaux, that on the dexter charged with a chief, that on the sinister with a sword, both or.

**MOREWOOD.**—John Morewood, of Alfreton, co. Derby, late High Sheriff for the county, son of Rowland Morewood, of Oakes in Bradfield, co. York, deceased, son of John Morewood, of Oakes, whose ancestors owned that estate from the time of Edward II. Grant to the said John Morewood and to Andrew, Joseph and Francis Morewood, uncles to the said John the younger by W. Dugdale, Garter, and Sir H. S. George, Norroy 28 June, 1678. Vert, an oak tree argent, acorned or. *Crest*—A dexter and sinister arm in armour proper, embowed holding a battle-axe or, and a sword or.

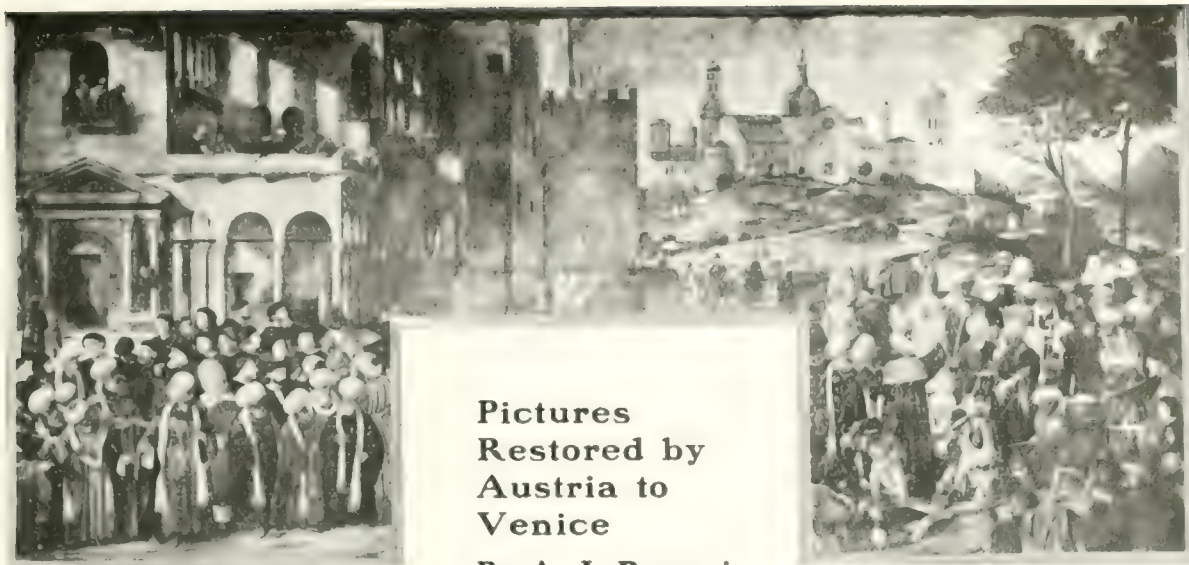
**TINNEY.**—William Henry Tinney, son of William Tinney, of Salisbury, gent. Matriculated 27 July, 1801, aged 17; B.A. 1805, Fellow of Oriel College 1806-28, M.A. 1808. Barrister-at-Law, Inner Temple, 1811, and of Lincoln's Inn 1812. K.C. and a Bench, 1829; a Master in Chancery, 1847-60. Deputy Recorder of Salisbury. He died 30 Nov., 1871.

**WRIGHTON.**—Sir Thomas Wroughton, of Broad Hinton, knighted 1574, married secondly Ann, daughter and co-heir of John Barwick, or Berwick, of Wilcot, co. Wilts, and died 4 June, 1597, aged fifty-six, leaving, with other issue, a son, Sir George Wroughton.





LE COMTE DE GALLI.



## Pictures Restored by Austria to Venice

By A. J. Rusconi

THE MARTYRDOM OF SAN MARCO

BY VITTORE BELLINIANO

VENICE has lately welcomed with open arms the return of her restored art treasures. One hundred and eighty pictures which Austria had illegally appropriated during the Lombard-Venetian occupation from 1808 to 1866 have at last been restored to their native city according to the terms of the armistice of November, 1918. Many manuscripts and autographs have also found their way back, and a series of clear and exhaustive documents exists which shows by what illegal means Austria possessed herself of these treasures, and how just is our vindication of our rights. An official document issued by the Curator of the Vienna Picture Gallery relating to the history of the foundation of

the gallery further reveals how, one by one, these works of art were illicitly exported from Italy. To all this can be added the well-known and recognised fact that in the peace treaty drawn up between Austria and Italy in 1866, Italy was already then to receive the expropriated works of art. Legally, Austria raised no

objection to the terms of this agreement, but owing to her vague excuses, her temporising and endless difficulties of every kind, the execution of the treaty was made impossible. It was only owing to our great and final victory of Vittorio Veneto in November, 1918, which completely broke up the Austrian Empire, that the representatives of Italy at Vienna were at last able to carry out the



THE FLEETING CHRIST

BY VITTORE ALTAN

terms of the original treaty ; and the pictures have at last been restored to Italy.

This concession is accordingly not, as some have

which was threatened for so long a period with destruction, but is once more at last safe and free. The admiration and the emotion are fully justified when



— JULIA

BY ANNE S. D. L. A. M. M.

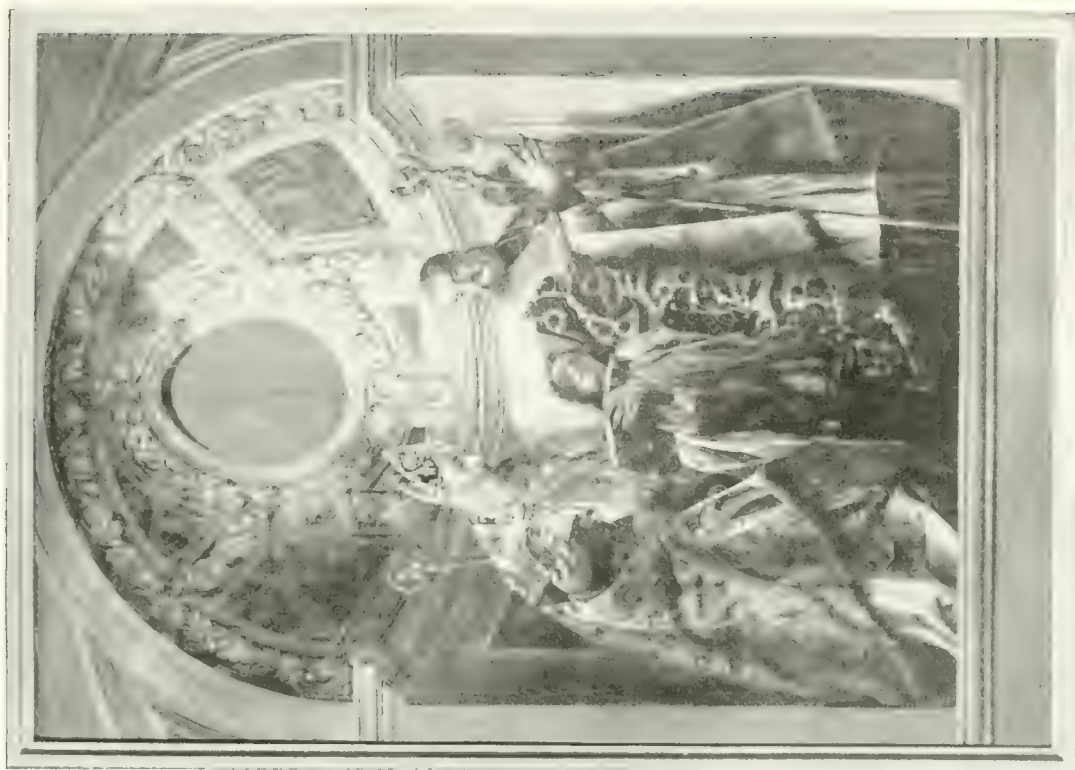
erroneously supposed, a kind of compensation for damages inflicted by enemy aerial or direct bombardment to Italian works of art. Great damage has been done to Italy's artistic heirlooms, in spite of the wonderful precautions she took to safeguard her treasures, and to compensate for these damages Italy still hopes that her rights will be recognised, and that Italian works of art from Austrian galleries will be restored in compensation for some of these irreparable damages. The pictures which have been restored are, accordingly, no indemnity, but represent the simple execution of a treaty which was delayed for fifty years.

The pictures sent from Vienna are now exhibited to the admiration and the emotion of the Venetians, and of all those visitors who are flocking to the divine city,

one considers that the greater number of these pictures also possess an historic meaning, which makes them doubly dear and precious to Venetian hearts. They originally decorated the halls of the Ducal Palace, the offices of the Old Republic, churches, and confraternities : so that each one, so to speak, is now to be restored to the very spot where it originally hung, and to which it will return once more to set off its sublime beauty. And if some of these treasures should fail to find their original home, possibly destroyed during the last five years, they will, at any rate, hang among their fellows in the halls of the Academia, where, until yesterday, their return was expected after long years of exile from their native city. And this restoration is not only the legitimate glory and the result of our great victory, but we also rejoice over the beauty, the importance, and the intrinsic value of



THE MADONNA OF THE ORANGE GROVE. BY LUCA DA CONEGLIANO.



THE SAINTS GEMINIANO AND SEVERO. BY JACOPO TINTORETTO.



THE ANNUNCIATION BY CARPACCIO

ments of the pictures, which will allow us to complete our list of mutilated treasures, and to reconstruct some of the old halls in the Ducal Palace which have been robbed of every trace of their original beauty.

Besides the pictures restored to Venice, nine magnificent Raphaelesque tapestries, from the Ducal Palace at Mantua, have also been restored. This series of tapestries, one of the most important of Raphael's productions, was executed for the Gonzagas, and woven with their coats of arms and with splendid edges, especially designed by Giulio Romano; they will be restored accordingly to the beautiful palace at Mantua, from which they were ruthlessly torn. The pictures now in Venice are chiefly works by Venetian masters who are already worthily represented in private and public galleries, in churches, in the "Scuole," and in the Ducal Palace, so they do not represent any new and precious contribution to the history of

Venetian art. But among them are some pictures worthy of the greatest attention—as, for instance, the *Bleeding Christ*, by Vittore Carpaccio, which has been considerably restored, but is characteristic of his art, and worthy to be placed among his masterpieces. Then there is the great picture by Lazzaro Bastiani, *St. Veneranda and other Saints*, which can be considered the most important work by the master of Carpaccio, in which he reveals all the qualities which his pupil subsequently developed so broadly and efficiently. One detail of the picture is of particular interest: his maul-stick lies at the foot of the Virgin, as though it were a votive offering or a gift.

There is also a great *Pieta*, signed Anton Mesanensis, which—if it is not by Antonello himself, but by his imitator, Antonio da Saliba—is worthy of our interest, both for the painting and for the memories which it evokes, as it hung for a long time in the hall of the



ST. AMBROSE WITH FOUR SAINTS BY BARTOLOMMEO VIVARINI



THE ANNUNCIATION BY PAUL VERONESE



THE ANNUNCIATION. BY BARTOLOMEO VIVANTI. (FLORENCE.)

of the Lord of Fieschi, as if it were their duty to invoke and advise them to mercy and pity.

A tapestry, by Bartolomeo Vivanti, representing the *Annunciation*, is one of his finest works, both for its colouring and for its sculptural manner.

The *Martyrdom of San Marco*, by Cima da Conegliano, is also worthy, for its splendid colouring and for the grandeur of its composition, to be placed beside his other pictures in the churches and galleries of Venice.

*The Martyrdom of San Marco*, by Vittore Belliniano, a commission given to Giovanni Bellini, but executed by Vittore, is an interesting example of the art of this uncommon, if not too characteristic, artist, who fluctuates between Carpaccio and Bellini, and who ably represents a period of Venetian art.

A beautiful series of pictures are those by Bonifacio de' Pitati and by Bonifacio Veronese, and which ably represent these two interesting, but not clearly defined, personalities. But the finest and most interesting pictures are those by Paolo Veronese and by Tintoretto.

The *Martyrdom of San Marco*, by Tintoretto, is a

work of great power, and is one of the finest of his works, and is also one of the finest of the Venetian school. It is a work of great power, and is one of the finest of his works, and is also one of the finest of the Venetian school. It is a work of great power, and is one of the finest of his works, and is also one of the finest of the Venetian school. It is a work of great power, and is one of the finest of his works, and is also one of the finest of the Venetian school.

Tintoretto is represented by a series of portraits of doges and magistrates, among which are some authentic masterpieces, such as the portrait of the *Doge Trevisan*; by two large canvases, with eighteen portraits in each, formerly in San Cristoforo; and by the *Philosophers*, formerly in the Libreria of Sansovino, which are characteristic works of the master, revealing breadth and vigour of drawing and sober colouring. Round these works cluster others less important, but no less dear to the Italians, and especially the Venetians, for their many associations with local history.

Among these Venetian works there are also some



A PHILOSOPHER BY TINTORETTO



A PHILOSOPHER BY TINTORETTO

by foreign masters, which represent an interesting period in the history of Venetian painting. There are a few pictures by Bosch, of Aachen (formerly in the Ducal Palace), and a deposed Christ of the school of Dürer, formerly in the Scuola of San Giovanni Evangelista. These pictures show how much the Venetians of the fifteenth century, even with their wealth of native art, were interested in the works of

those artists who lived beyond their mountains, and how they loved and honoured foreign art. So now, after their long years of exile, the works by the dear Venetian artists have been restored for ever to the Queen of the Adriatic. They take their place once more among their sister pictures, to crown, as it were, the immortal song of beauty sung by Venetian art from the fourteenth century up to to-day.





## Concerning Decorated Stay-busks By W. Ruskin Butterfield

IN this country nowadays rustic woovers seldom make things to give to the object of their devotion, but formerly this was the usual, if not universal, custom. Often enough, indeed, the first clear intimation of a man's love for a maid was the shy offering of a gift; and the acceptance thereof, while by no means to be taken lightly as proof that the tender passion on the man's part was reciprocated, yet gave fair grounds for hope, since an unwilling maid, or a maid whose affections were already bestowed upon another, would seldom be at a loss to find an excuse for declining. And as it is natural for a man to wish to stand well in the eyes of his choice, the gift was never scamped in the making, but wrought with all the care and skill at command. Such love-tokens followed in the main certain favoured types, such as the stay-busk, the love-spoon, and the knitting-sheath. Whichever form it took, the object was almost always enriched with ornament, for it was not only intended

to form a valued keepsake, but was also a witness that its maker was a man of taste. The discerning collector sees, therefore, in a decorated stay-busk or knitting-sheath, an object which throws light upon the æsthetic outlook of the common people of this land in times past, besides being a quaint and curious thing. He who would judge truly the art of a nation must go not alone to the productions of academic and professional artists, but also to the creations of the unlettered peasantry. Hitherto students and collectors, with some conspicuous exceptions, have paid far too little attention to our peasant art, partly because of a widespread but foolish notion that the common people are not capable of achieving any art worth bothering about, but chiefly, perhaps, because the remaining examples are now, unhappily, so few in number. Amongst the exceptions it is a pleasure to name Mr. H. H. Edmondson, of Preston; Mr. John Sunderland, of Nelson; Mr. Edward Bidwell, of Finsbury Park, N.:





PORTRAIT OF THE DOGE MARCANTONIO TREVISAN

BY TINTORETTO

*Restored by Austria to Venice*

The  
CONNOISSEUR



## Concerning Decorated Stay-busks

and Mr. Miller Christy, of Chignal St. James, Chelmsford, who have spared neither time nor trouble in rescuing, before the opportunity was gone beyond recall, the relics of our native folk-art. Many provincial museums have assisted in the good work, notably those at Bolton, Guildford, Warrington, Cardiff, Colchester, Brighton, Hull, and Hastings; but of the great national art museums in the Metropolis the less said the better.

To come, however, to the decorated stay-busk, the subject of the present article. The word *busk* would appear to have been applied at first to any stiffened body-garment, like the bodice or stays. Thus William Warner (1558?-1609) has "Her face was Maskt . . . her body pent with buske"

*As in England*; and John Marston (1575?-1634) writes in his *Scourge of Villainie* :—

"Her long shal-l eyes, surt buske, ruffs, and huggall,  
Is all that makes her thus angelicall."

In the ballad *Edom o' Gordon*, *busk* is used for the trunk of the body. Later, however, the term was restricted to the flat and plain piece of wood or whalebone (*i.e.*, baleen) passing down the front of stays. I have before me as I write a series of such busks, as well as several old stays with the busk in position. The busk, or bone, as it was also called, was inserted in a long pocket-like receptacle, and, being quite out of sight, it was not ornamented in any way.

There is no reason to suppose that the specimens here figured and described were really stay-busks at all, although they were known by that name. They are decorated throughout their length, and obviously were meant to be seen and admired. In all likelihood they were inserted in the V-shaped opening of the corset-bodice, like the earlier embroidered stomacher, of which three illustrations are given for comparison. I look upon the decorated stay-busk as the folk-parallel of the stomacher, but while representations of the latter abound in portraits and fashion-plates, a



NOS. 1 TO 3. DECORATED STAY-BUSKS  
THE PROPERTY OF MR. H. H. EDMONDSON  
ON EXHIBITION AT HASTINGS MUSEUM

long search of books and prints has failed to disclose a single figure of the former. It need cause no surprise that the stay-busk continued in use after the stomacher had been discarded, for the folk are tenacious of their traditions and usages.

Except for three examples made of true whalebone (not the flexible baleen commonly known as whalebone), all the decorated stay-busks examined by me—some thirty-seven in number—are of wood, a material easily carved with an ordinary pocket-knife. In the whalebone stay-busks the ornament is produced by superficial incisions filled in with a black pigment, ships and whaling scenes being the favourite and appropriate subjects. They are without doubt the work of whalers, and remind one of the decorated

whales' teeth which are such familiar objects in old whaling ports such as Whitby and Hartlepool. The wooden stay-busks are thicker, and mostly have a prominent ridge running down the middle in front, making them triangular in cross-section, while the carving is deeper. The back is flat, and almost always plain. It may be a mere fancy of mine, but I like to think that the general shape is derived, in some instances at any rate, from the conventional figure of the heart. Such appears to be the case in No. 12, and, though the resemblance is less pronounced, in Nos. 1 and 2. Figures like those of ships and sailors and whales are never found in the wooden specimens. By far the most frequent device is the heart, which symbolises the affection of the producer. Another favourite ornament is the floral device best seen in No. 3.

The stay-busks illustrated in Nos. 1 to 9 form part of the wonderful and probably unrivalled collection of English bygones belonging to Mr. H. H. Edmondson.

No. 1 is 14½ in. long, 2⅔ in. across the widest part, and ½ in. in greatest thickness. Near the top are the initials I.B., and the date 1781. It is carved both with a heart and the tulip-like device referred to above.

No. 2 is plainly from the same hand, but it is ten



FIGS. 1 TO 5. IVORY CARVINGS.

THE PROPERTY OF MR. H. H. EDMONDSON.

... it is much smaller and half an inch shorter. Occupying a prominent position in the middle is a design of four hearts arranged with the points inward, and in the uppermost heart are two crossed arrows. The general shape, the border of lozenges, and the Cupid's-bow top follow closely No. 1. In both there is a prominent ridge down the middle.

No. 3 is  $1\frac{1}{2}$  in. long,  $2\frac{1}{4}$  in. wide, and  $\frac{3}{4}$  in. thick. It is inscribed at the top, "The 30 November, 1779," and below are the initials A.S. and W.W., probably those of giver and receiver. There is the favourite flower, but the heart is absent.

No. 4 is  $1\frac{3}{4}$  in. long,  $2\frac{1}{8}$  in. wide, and slightly more than  $\frac{1}{4}$  in. thick. It is divided into five panels by zigzag lines; the panel at the top has the initials J.V., and that at the bottom the date, 1785, in decorative figures. A heart enclosing a trefoil is in the second panel from the top. Throughout, the incisions are somewhat deep.

The specimens, so far, have been straight, but the next two are bowed slightly forward, both above and below the middle line. No. 5 is  $1\frac{3}{4}$  in. long,  $1\frac{1}{4}$  in.

the date 1760, and is decorated with a heart, floral designs, and geometrical patterns.

No. 6 is  $1\frac{1}{4}$  in. long,  $1\frac{3}{4}$  in. wide, and  $\frac{1}{4}$  in. thick. The front is covered with formally arranged designs, the deep carving in some places contrasting sharply with the more superficial incisions elsewhere.

No. 7 is a straight busk,  $1\frac{1}{2}$  in. long,  $1\frac{1}{4}$  in. wide, and  $\frac{3}{8}$  in. thick. It is dated on the back 1785. The tulip-like flower appears both at the top and bottom: there is also the figure of a bird, presumably a peacock.

No. 8 is  $1\frac{3}{4}$  in. long,  $2\frac{1}{8}$  in. wide, and  $\frac{3}{4}$  in. thick. It has a straight edge at the top, a prominent central ridge, and pointed lower extremity, and bears the inscription I.P., 1791, P.C.W.W. In the middle is a large heart enclosing three others.

No. 9 is  $1\frac{3}{8}$  in. long,  $1\frac{3}{4}$  in. wide, and  $\frac{3}{4}$  in. thick. It is dated 1785, and has a prominent ridge.

No. 10 is from a specimen, 13 in. long, in the excellent Municipal Museum at Warrington. It is very unusual both in form and ornamentation. The top edge is cut straight across, the sides form parallel lines, and the front is flatter than that of any other

## *Concerning Decorated Stay-busks*

wooden busk here described ; while the ornament consists entirely of regularly disposed patterns.

No. 11 is of true whalebone,  $\frac{1}{4}$  in. in thickness,

worn, and not merely keepsakes, otherwise they could hardly "adorn a female bright."

No. 12. This specimen, as already indicated, takes



NOS. 10 TO 14. DECORATED STAY-BUSK. NO. 10 IN WALKINGTON MUSEUM. NOS. 11 AND 14 ALL THE PROPERTY OF MR. WILSON CREEDON, F. R. S. NOS. 12 AND 13 ARE IN THE NATIONAL MUSEUM OF WALES.

and is doubtless the work of a whaler. The central panel has the following inscription in lightly scratched characters. —

"Once I was a sperm whale so gay,  
But caught in an unlucky day;  
My body burnt to come to light,  
My bone to adorn a female bright."

On the back is scratched the name R. Barton. Before commencing the decoration the whaler seems to have turned the busk the wrong way up, as the rounded part appears to be at the bottom. This specimen is of special value in proving that stay-busks were actually

the form of a greatly elongated heart. The design is constructed from a single element—a leaf.

No. 13 has the familiar features, the heart and the floral design, the leaves being shaded by means of a dark pigment ; it also bears the initials M.G., and the date 1789.

No. 14 is remarkable in having the ornament in relief, and it is much thicker than any of the others illustrated. That it was a love-token is plain from the two hearts and the altar with doves. Below the altar is the sun in glory, a basket of flowers, etc. The back

contains three sunk compartments. The uppermost is provided with a sliding shutter, and would serve to contain a lock of hair or some such precious intimate

pigment. At the top is a heart enclosing the initials E.C.

No. 16 is decorated with notched lines. Originally



15

16

17

18

NO. 15. IN THE DEPARTMENT OF THE METROPOLITAN MUSEUM

IN THE ASIAN MUSEUM

the middle one has a painted image of a woman protected behind a glass pane; and the bottom one contains a piece of paper—likewise protected by a pane of glass—with the following inscription written upon it:—"I.L., C.L., S.L.

What is your name?  
 And how is your mind?  
 And how do you feel?  
 And how do you feel?

No. 18 is decorated with a black

the lines were filled in with a white substance, traces of which remain.

No. 17 is inlaid with bone, and is the only stay-busk thus treated known to me, though I have examined a specimen which has a mother-of-pearl inlay.

In No. 18 the ornament was formerly thrown into relief by filling the incisions with a white substance, which, however, has crumbled and fallen out, except at the bottom.





## Some Eighteenth Century Glass

By S. G. Hewlett

AMONGST the productions of the English glass-houses, dating from the last quarter of the seventeenth to the end of the eighteenth century, are naturally to be found many grades of artistic merit, not only in the substance employed, but also in its individual treatment. Nor is it difficult to discover why workers in glass should be less uniform in the quality of their output than silversmiths or other craftsmen, who had a staple or standard material to manipulate, and who laboured mainly for the more refined and richer members of the community.

Apart from the fact that primitive give place to more elaborate types in the scheme of evolution, many experiments and failures were inevitable between the introduction of "glass of lead" and the achievement of the lustrous brilliance shown in the best specimens of the cut-glass period, and presumably the majority of the less important and wealthy factories were consequently forced to turn out metal unequal in character to that of their more fortunate rivals. Besides this, the increasing demands of the humbler classes in the way of tavern, kitchen, or cottage



CREAM JUG AND SUGAR-BASIN

POSSIBLY MADE AT BISTOL OR NAILSEA

drinking-vessels, etc.,  
 and up to wide  
 and tall for  
 utilitarian forms.

With regard to  
 the cause of their in-  
 feriority, these unpre-  
 tentious examples,  
 though ignored to-  
 day by the collector of  
 "fine" glass, and  
 "white" and "tinted"  
 glass of the English  
 glass; and a few  
 are here illustrated,  
 contrasted, where  
 possible, with  
 pieces which an-  
 swered the same pur-  
 poses on the highest  
 levels of society.

In spite of their  
 slight opalescence, it  
 would appear that the  
 cream-colored North  
 sugar-basin (No. 2)  
 (4½ in. and 5 in. high  
 respectively) were  
 made at Bristol. Many  
 collectors, it is  
 true, in dealing with  
 white glass, hesitate  
 to accept of the  
 cream-colored glass  
 coming from Bristol,  
 yet it seems hard to under-  
 stand why a white  
 tinted variety also  
 should not have been  
 made in that town, as  
 it undoubtedly was  
 close by, as the not in-  
 frequent occurrence

of a white  
 North glass  
 trailed round them  
 sufficiently testifies.  
 In addition, the sur-  
 mugs, inscribed "A



CREAM-COLORED NORTH GLASS



WHITE NORTH GLASS

Present from Bristol,"  
 not to mention other  
 evidence, offers fairly  
 strong corroboration  
 of their place of origin.  
 However, in view of  
 the existence of non-  
 transparent white  
 miniature scent-bot-  
 tles decorated with  
 initials and date in  
 various hues, and  
 composite salt-cellars  
 with tinted casings  
 surrounding opaque  
 "fillers," it may be,  
 unless both opaque  
 and semi-opaque as  
 well as coloured ma-  
 terial were produced  
 in each locality, that  
 Nailsea supplied  
 mugs, etc., to the  
 Bristol traders, and  
 Bristol manufacturers  
 passed on unfinished  
 pieces to be com-  
 pleted at Nailsea.  
 The suggestion some-  
 times advanced that  
 such fragile and un-  
 important goods as  
 vases, etc., were sent  
 from the Midlands  
 and North of Eng-  
 land to be sold at a  
 place where glass-  
 houses were already  
 in full operation, ap-  
 pears somewhat im-  
 probable.

No. 3 (5 inches) is  
 a fine piece of work-  
 manship, showing a  
 fold ½ inch in breadth  
 under the foot, and  
 enclosing a sixpence  
 of George II., dated  
 1757, in the stem.  
 Its fellow, No. 4  
 (4½ in.), with a ¾ in.  
 fold, contains a simi-  
 lar coin, of 1745, in the  
 bulb. The early salt-  
 cellar, No. 5, though

## *Some Eighteenth Century Glass*

only  $2\frac{1}{4}$  in. high, scales ten ounces in weight, and is of the clumsiest; still, the irregular double row of bubbles

No. 7 ( $6\frac{1}{2}$  in.), is a graceful and well-made example, though it must be admitted that the stem is very



SALT-CELLAR AND CORDIAL-WATER GLASS

to be sold without attempt at corrective relief. No. 6, a cordial-water glass of bluish tint, is also an early

slightly out of the perpendicular. In No. 8 ( $6\frac{5}{8}$  in.) the opaque threads have a distinctly pink hue, owing,



AIR-TWIST AND OPAQUE-TWIST CORDIAL-WATER GLASSES

piece, standing 4 in. high, weighing ten ounces, and holding exactly two teaspoonfuls. The air-twist,

according to the late Mr. A. Hartshorne, to accident, and not design. No. 9 ( $2\frac{3}{8}$  in.) and No. 11 ( $2\frac{5}{8}$  in.),

two diminutive Masonic firing glasses, each show an  
impression of the same in proportion to the height of

Guild, or similar institution, as it bears the legend,  
"Success to the Lether Tread," above a wreath



WOMANLY FIRMING GLASSES AND TUMBLER

ENGRAVED FOR A SHOEMAKERS' GUILD

the piece, that of the former measuring  $\frac{3}{4}$  inch and  
of the latter 1 inch in depth. No. 10 ( $3\frac{1}{4}$  in.), a  
tumbler of better class, both of metal and decora-  
tion, seems to have been engraved for a Shoemakers'

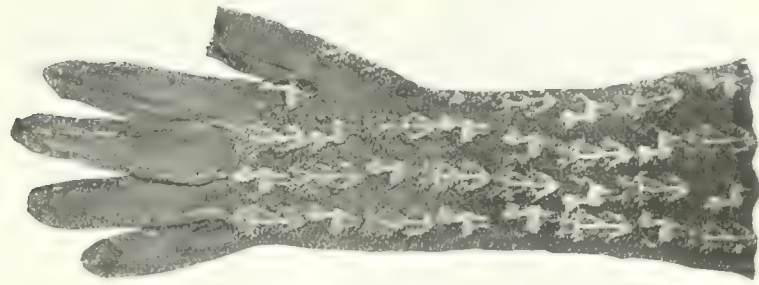
surrounding a cobbler's implements of trade. The  
spelling, although nowadays it suggests an eighteenth-  
century witticism, was apparently correct at the time  
of engraving.





PORTRAIT OF A LADY

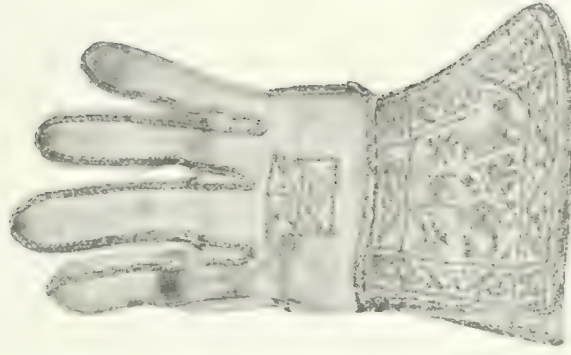




No. 1. Italian, sixteenth century. Gold and silver thread on black silk. The pattern is of the type of the 'fleur-de-lis' and 'fleur-de-rose' which were used by the Medici family. The pattern is of the type of the 'fleur-de-lis' and 'fleur-de-rose' which were used by the Medici family.

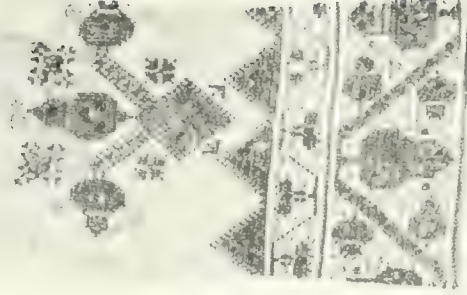


No. 2. French, sixteenth century. Gold and silver thread on black silk. The pattern is of the type of the 'fleur-de-lis' and 'fleur-de-rose' which were used by the Medici family.



3

No. 3. The raised pattern is of a dark red color. The pattern is of the type of the 'fleur-de-lis' and 'fleur-de-rose' which were used by the Medici family.



4

No. 4. The raised pattern is of a dark red color. The pattern is of the type of the 'fleur-de-lis' and 'fleur-de-rose' which were used by the Medici family.

No. 5. The raised pattern is of a dark red color. The pattern is of the type of the 'fleur-de-lis' and 'fleur-de-rose' which were used by the Medici family.



## Some Gloves from the Collection of Mr. Robert Spence Part I. By Eugenie Gibson

ALMOST since time immemorial gloves ("gloves" from the old English spelling for them) have played a very important part in the dress of all nations, and their history goes back to the very earliest times, always forming one of the important items in all

descriptions of wearing apparel. Also there are recorded the innumerable uses they were put to, besides forming often a beautiful and fashionable addenda to the toilet of both sexes.

An attempt to deal adequately with their history—



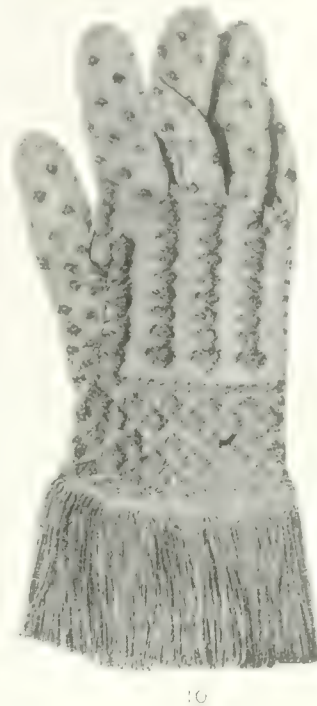
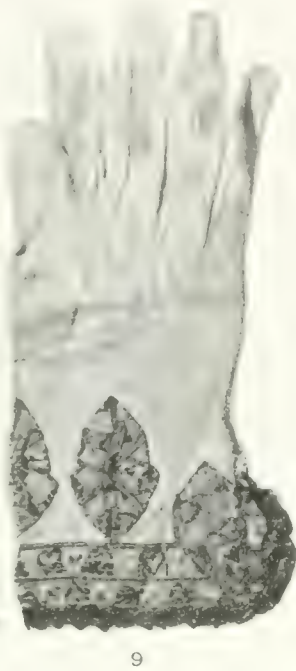
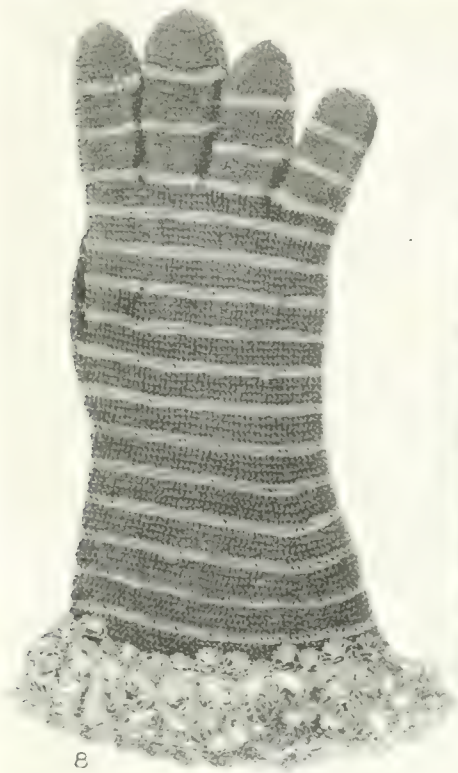
These three gloves are all knitted in the same style. Both knitted in plain style, in cream color, the one of the fingers in green and yellow, and the one of the mittens in green and yellow. The pattern of the gloves is the same. The pattern is a combination of the seventeenth and eighteenth centuries, and the pattern is a combination of the seventeenth and eighteenth centuries. The pattern is a combination of the seventeenth and eighteenth centuries. The pattern is a combination of the seventeenth and eighteenth centuries.

The pattern is a combination of the seventeenth and eighteenth centuries. The pattern is a combination of the seventeenth and eighteenth centuries. The pattern is a combination of the seventeenth and eighteenth centuries. The pattern is a combination of the seventeenth and eighteenth centuries.

## Collection of Gloves

or fully enumerate all the ceremonies, uses, or even the minor customs, in which gloves played a part—would be futile in an article like this, as it is much

mentioned for this purpose. Gloves were always worn by kings, queens, and other crowned heads, as a special sign of their dignity at royal functions. In



No. 8. Spanish ecclesiastical gloves of the late seventeenth or early eighteenth century, worked in single crochet-stitch of dark red silk and silver thread. The lace at top silver thread too.

No. 9. Very early eighteenth century, Queen Anne period. White leather ornamented with cut and rosettes of coral pink and white and gold ribbon. A pair of lady's gloves, which by their daintiness may be assumed to be a betrothal token.

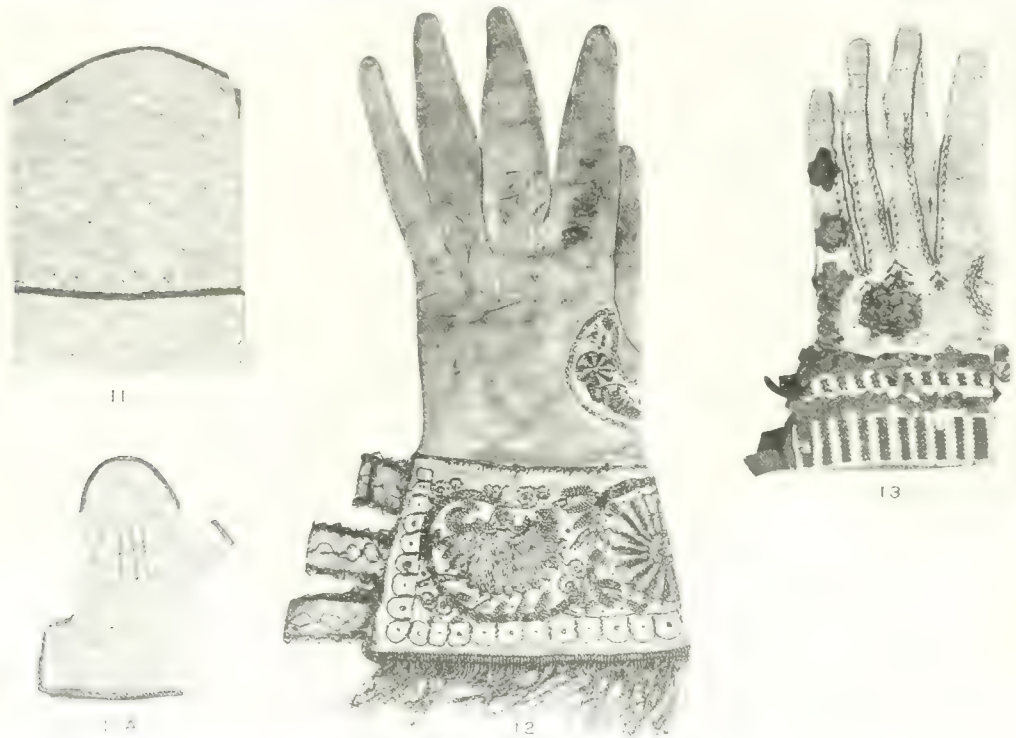
No. 10.—A pair of men's gloves in faded lavender (bishop's) tint, knitted in silk, the pattern in raised pearl-stitch in fine gold thread. The fringe in gold, knitted on to the gloves. These, too, have the slits underneath the top of the fingers, and may have belonged to a bishop in the late seventeenth century.

too comprehensive a subject. It would also deter and lead us away from describing some specimens from Mr. Spence's most beautiful, catholic, and interesting collection, gathered together by himself, with great knowledge and insight of the subject and thorough artistic taste. But some of these uses, ceremonies, and customs are too interesting to be ignored entirely even here, as they may form valuable information for the collector of these old dress-relics, and therefore some of the most useful ones may here be

the Norman and Plantagenet times in England they formed a special feature of power, dignity, and right of royal sovereigns, being always white and have very wide cuffs. Sovereigns, when buried in their royal robes, had habitually richly jewelled gloves. They also played an important part in the Church, and their appearance and embellishment denoted the status of its dignitaries, being often, according to this, adorned with precious stones, and were of elaborate and magnificent workmanship, especially those of the

Roman Catholic Church. Further, gloves found from the earliest times their important place in law proceedings of all kinds and stages, even surviving till

to be mentioned, practised by ladies and gentlemen in the mediæval times, which has supplied a subject for many pictures by old and modern painters.



No. 11 and 12.—These two pairs of mittens of the sixteenth century Flemish work, worked in the finest and neatest in yellow silk on white linen (they are bound with yellow ribbon), were evidently the property of a noble and brave. They are of the characteristic work of that period, when this outlaying in colour in a staid man was a great cogné on all kinds of articles. They are probably a unique pair of each size.

No. 12.—A pair of cow skin leather gloves with very beautiful and refined bouillon work of the seventeenth century, then so perfectly done in France. The fringe surrounding the cuffs is of gold, like the embroidery, and there are still some of the spangles left on it.

No. 13.—White leather gloves, pierced all over with little holes. The graceful needlework round the fingers and the thumb and ribbon rosettes are of green silk. Of this colour is also the ribbon threaded through the pinked leather of the cuffs and the ruffling and boxes. They, too, are of the charming French work of the seventeenth century.

this day at assizes and maiden assizes. Those presented to the judges are white, to denote that "nobody had done nothing." Then there is their use in the law courts, where the judge, after consulting the jury, will say, "The verdict is in your favour," and the challenger, in former days, it was indicated by the challenger biting his glove, or throwing it into his adversary's face—mentioned by Shakespeare and many other well-known poets.

Robert Browning and poets of other countries have written stirring poems on the cruel act of a lady daring her suitor to show his affection and constancy by fetching the glove she had wilfully thrown into the pit amongst wild beasts, who, after returning safely, handed it to her with a dignified obeisance, but at the same time renouncing his suit with the words, "The reward, lady, I do not covet any more." \* Robert Browning's

\* *The Glove*, in *The Works of Robert Browning*, vol. 1, p. 100.

\* *Der Handschuh*, in *Die Werke von Heinrich Heine*, vol. 1, p. 100.

## *Collection of Gloves*

version is so well known that it need not be quoted. Gloves were given in payment, or glove-money was proffered in order that the recipient might buy something

relations of the bride and bridegroom. Black gloves were distributed at funerals to mourners who attended them, a custom adhered to until recently.



*No. 14.—A pair of seventeenth-century Italian white leather gloves, joined buttonhole-stitch, with gauntlet of black silk. Embroidered also with black silk in a conventional pattern. The sombreness of the whole scheme, and the soil of gore on the gloves, indicate that they were used in, and bore witness to a sad plight.*

*No. 15.—French "directoire." Red leather outside, white inside. The seams surrounded with buttonhole-stitch, and on the back feather-stitch, on the top of which are worked some graceful leaves in the same silk of a peculiar cream colour.*

*No. 16.—Early English seventeenth-century brown leather gloves, ornamented on the cuffs, round which is very well-preserved gold-bespangled lace, and all along the fingers with double chain-stitch and rosettes in fine gold thread. The loops between the cuffs are brown too, trimmed with narrow gold lace.*

with it as a reward for services rendered. In the Middle Ages the giving of gloves was a ceremony of investiture in bestowing lands and dignities; and two bishops were put into possession of their see by each receiving a glove in 1002. In England, during the reign of Edward II., the deprivation of gloves was a ceremony of degradation. The Glovers' Company of London was incorporated in 1556. At weddings it was the custom to distribute white gloves amongst the guests, or even send them to absent friends and

Lastly, it is of interest to mention here some gay customs. Firstly, the gift of gloves on festive occasions, such as Christmas, New Year, and St. Valentine's Day. Secondly, the two mischievous ones—that a woman may steal a kiss from a man who has gone to sleep in her presence, for which lapse of manners she may claim the gift of a pair of gloves. A variant of this latter old custom is that a woman who first saw the new moon through glass could take from the nearest man a kiss and claim a pair of gloves. The

named Page, sending a young lady a pair of gloves, wrote :—  
 I from "Glove" will take the letter "G,"  
 That "Glove" is "L. V. G." and that I will put three  
 She wrote back :—  
 As I am a "P. G. V." I will take the letter "P,"  
 That "P. G. V." is "A. V. G." and that I will put three  
 There are many more other customs connected with gloves which are of less interest for this article.



17



18

No. 17. A most interesting and uncommon French sixteenth century man's glove, the cuff in black and gold bouillon work, and the rest of the glove of plain leather. The design on the cuff tabs and the band above them is a most interesting and especially beautiful one of the lady, which is full of grace and elegance in her costume, and her face and hair are in keeping. The lily, too, is graceful, and the snail with its horns out, perched on a shell, is a most interesting detail. In the medallions on the cuff is a sea-horse with a snail sitting on its back, and a shell, and a snail. In the middle of the cuff two medallions is another of the lady's animal, and a shell, and a snail. The medallions on the cuff is delightfully carried out in black, silver, and gold, the surround of the medallions being worked in silver bouillon and very finest cord. The whole scheme of the cuff is carried out in the gold and silver, and the lace surrounding and topping the cuff, is a most interesting detail, and is supposed to be by a French master designer of playing cards, who lived during the reign of Charles IX.

No. 18. Another interesting pair of gloves of the early seventeenth century, owing to the elaborate faded gold bouillon work. They are of brown leather, and glove and cuff are in one. This bouillon work and other stitches are carried out direct on the leather. Interesting is the design, the main scheme of which is a lyre supported by conventional figures, and the ornamentation of spangles, which latter brighten the otherwise sombre appearance of the gloves.



## Mr. Lionel U. Grace's Collection of Miniatures By F. Gordon Roe

For an artist, a portrait has no sex. With him it is not so much a question of pretty face and form as of personality, qualities of paint, modelling, facial distinction, and what can only be termed vaguely as "interest." A similarly independent standpoint would seem to have been adopted by Mr. Lionel U. Grace, F.R.I.B.A., of Barnes, when forming his collection of miniatures. Consequently, he has held aloof, almost austere, from the popular taste which sets high store on feminine heads alone, irrespective of artistic merit in their portrayal.

Portraits of painters are always interesting, and Mr. Grace has been fortunate in securing a brilliant and freshly-coloured head of George Henry Harlow, bearing so strong a resemblance to the larger work in the Metropolitan Museum, New York, as to suggest a connection between the two. An inscription mentions the fact that Harlow was a member of the Academy of St. Luke, to which institution, by the way, he gave his picture of *The Presentation of the Cardinal's Hat to Wolsey in Westminster Hall*.

Considerable merit in breadth and draughtsmanship is apparent in a pair of a husband and wife by Andrew Robertson, who was one of the last miniature painters to attain any considerable note. Born in 1777, his advance into contemporary esteem was aided largely by the friendly attitude of Benjamin West, which, doubtless, was partly

responsible for Robertson's appointment as miniature painter to the Duke of Sussex. Head of the school and of the work of his principal pupil we find in Mr. Grace's collection an excellent *Lord Melbourne*, by Sir William Charles Ross, R.A. An inscription on the back states that it was " / No. 2. The Right Honourable Lord Melbourne / by W. C. Ross / 52 Upper Charlotte St. / Fitzroy Square. //," which in itself supports the theory of a connection with one of that prolific painter's exhibits at the Royal Academy of 1834. It is interesting to compare this portrait with the similarly posed *Sir Peter Hesketh-Fleetwood* in the Victoria and Albert Museum.

It is unfortunate that the author of the miniature of Sir H. C. Englefield, F.R.S., should remain undetermined, as it is a capable production. The shoe is on

the other foot, however, in the case of a bright little bust of an officer wearing a red coat with green and gold facings, that, in addition to a date during the 1760's, bears the interlaced LS employed by the Irish miniaturist, Luke Sullivan, who assisted Hogarth in the rôle of engraver, and died in 1771.

Although one may not be prepared to place implicit trust in an attribution to Rubens, it would be unfair to omit any mention of a very elderly bearded head, set by tradition upon the shoulders of Inigo Jones. Since Rubens died in 1640, and Inigo Jones in 1652,



G. H. HARLOW, MEMBER OF THE ACADEMY OF ST. LUKE

...transmitted  
hiatus in the pedigree,  
which is, however,  
a matter of repetition.  
"This portrait of Inigo  
Jones was in the pos-  
session of His Royal  
Highness Frederic (*sic*)  
Prince of Wales in 1750,  
and pass'd over to Mur-  
ray, his Highness's  
Secretary. Then, from  
him to his Son-in-law,  
William Wevindy, of  
London, Esq., then, from  
him to his late  
Major-General Chas-  
terhouse, 1766, and from  
him to William Wood-  
roffe, his brother-in-law,  
1780, and to Thomas  
Ray-Woodroffe, the son  
of William, in 1827.  
The head was sold to  
Sir Bedford Flinton  
Wilson, February 22nd,  
1858, and came into the  
possession of the present owner when Captain B. R.  
Wilson's effects were dispersed.

By an unlucky chance, one of the finest miniatures  
in Mr. Grace's cabinets remains unidentified both as  
to artist and sitter, though there is strong reason to  
suppose that it belongs to the Irish school of the  
first half of last century. The head—of a luxuriantly  
whiskered man—is finely drawn, and limpid in colour.



BY D. MELLORNE

BY SIR W. G. COSS, R.A.

theories, remembering how many heads have been  
christened with the names of such beings as Shake-  
speare or Charles I., simply because they wore the  
hirsute appendages common to the age.

Lack of space alone precludes further examination  
of Mr. Grace's collection, which is none the less  
attractive because he has declared with Agostino  
Depretis—"Piace a me e basta!"

The old French silver  
frame which holds it is  
interesting, but can  
scarcely be the original.  
Although the most im-  
portant items of the  
collection belong to  
the later periods, their  
owner is by no means  
catholic in his tastes.  
Side by side with draw-  
ings by Downman and  
a bewigged male head  
bearing Cosway's cipher  
are to be seen portraits  
which carry the mind  
back to the early part  
of the seventeenth cen-  
tury. Of the latter, a  
soundly-conceived  
miniature of a gentle-  
man catches the eye.  
One would like to think  
it represents a Villiers,  
but the serious student  
of the arts hesitates to  
advance unsupported



BY D. MELLORNE



BY H. C. ENGLEFIELD, F.R.S.



STE. VENERANDA AND OTHER SAINTS

BY L. BASTIANI

*Restored by Austria to Venice*





## The National Art Collections Fund      An Appeal by the Editor

THE National Art Collections Fund has a membership of a little over fifteen hundred; this is a small number, considering the multitude of art collectors and connoisseurs in the United Kingdom, and if the claims of the Society and the advantages of membership were properly appreciated, it should be augmented twenty-fold.

Though the advantages gained by joining the Society may not be a primary consideration to the art-lover, they are important, but so little known that it may be worth while to begin by calling attention to them. A member's ticket entitles the subscriber to free admission to the National Gallery, the National Portrait Gallery, the National Gallery of British Art, and the Wallace Collection, on students' days when the ordinary public is charged an admission fee. It

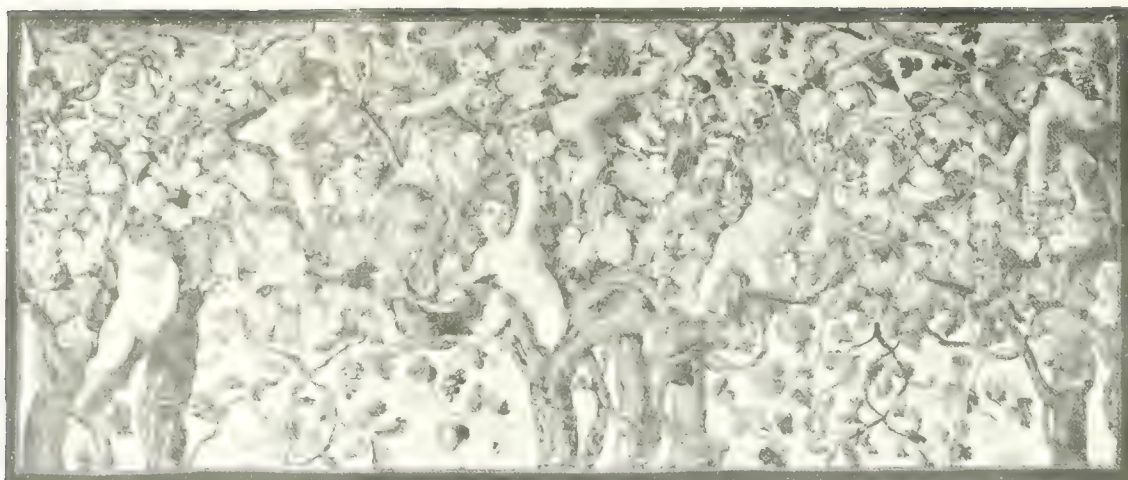
furthermore guarantees the holder admission to those exclusive exhibitions held at the Burlington Fine Arts Club, admission to which, in the ordinary way, can only be obtained through the introduction of a member of that club, while several owners of historic houses and collections have afforded facilities to members of the Society to inspect them. The ticket also entitles the holder to admission to the reading-room, the manuscript students' room, and the print-room of the British Museum, without fulfilling those formidable requirements in the way of obtaining householders' signatures to guarantee the student's identity and respectability, which bar those departments to the casual visitor to the museum.

Such facilities are of considerable advantage to the art-lover who is not a professed student, but may want



STIRLING CASTLE

BY D. Y. AMERON, A.R.S.A.



VENUS SEATED IN A VINE, BY J.M.W. TURNER. (Illustrated in THE CONNOISSEUR, vol. li., p. 168.)

— usually to look up a print or consult a work of reference which he cannot find outside the national library, and may be, as often as not, debarred from his investigations because of the formalities—most of them it must be admitted, highly necessary—which he must comply with before he can commence his researches.

Though these advantages may be regarded as substantial equivalents for a guinea—the minimum subscription necessary to ensure membership to the fund—it is not for the sake of them, but as a matter of principle that one urges art-lovers to assist the fund. More than ever before, it is necessary to conserve beauty for the benefit of the community. The town has so invaded the country that little of the latter remains unspoilt, while steam and electricity have almost destroyed the old handicrafts, with the result that workmen who once took an artistic interest in their work have been converted into cogs in a machine, performing tasks in which it is impossible to feel either pride or pleasure, and the result is industrial discontent and conflict. The great palliative to this condition of affairs is to be found in our museums and art galleries, which keep before the community ideals of beauty to be followed, deeds in past history to be emulated, and furnish models for the fine and applied arts of the future. The museums of to-day occupy much the same relation to the artistic and industrial life of the community as the great churches did in the past, and possess almost as many claims for support, so that it is with no feeling of incongruity that one hears of votive gifts being made to them like that of the donation of six guineas to the National Art Collections Fund with the statement that "it is a votive offering from a submarined officer. When about 4.30 a.m. on the 13th August, after being about five hours in the water, I saw Venus rise like a

Sun and shine over her own beloved Cyprus, I swore I'd send you something if ever I got picked up, and here it is."

A distinguished painter says of the National Art Collections Fund: "There is no more patriotic Society at work in Britain to-day, no Society doing more to make the present worth living in, or doing so much to enrich the future for those who find the world of art their chief joy." This encomium is fully justified by the fifteenth annual report of the Society.

This report, which has lately been issued, shows a wonderful career of utility considering the relatively small membership and the limited amount of funds it has had at its direct disposal. During the fifteen years it has been in existence, the Society has been the means of raising no less than £170,000 for the purchase of art treasures for London and the provincial museums and art galleries, while besides this it has been the means of securing gifts in kind which may probably be worth as much or more again. What considerably enhances the value of these acquisitions is that the money expended has been utilised for the purchase of works the artistic merits of which there can be no question.

Among the acquisitions secured through the instrumentality of the fund in 1918 are the following:—

*Portrait of a Lady*, by G. F. Watts, R.A., O.M. Presented by Sir Marcus Samuel, Bart., to the Guildhall Art Gallery. (Illustrated in THE CONNOISSEUR, vol. li., p. 168.)

*Portrait of a Lady*, by A. G. John. Presented by R. C. Witt, Esq., C.B.E., F.S.A., to the National Gallery of British Art, Millbank. (Illustrated in THE CONNOISSEUR, vol. l., p. 160.)

*Portrait of a Lady*, by David Mordaunt, and *Portrait of a Lady*, by Charles Roberts. Presented by Sir Marcus Samuel, Bart., to the National Gallery of British Art.

*Portrait of a Lady*, by John Downman. Presented by Louis Duveen, Esq., to the National Gallery. (Illustrated in THE CONNOISSEUR, vol. li., p. 249.)

## *The National Art Collections Fund*

*Dirleton Church, East Lothian*, by Robert Noble, R.S.A.  
Presented to the National Gallery of British Art.

Drawings by D. G. Rossetti, James Holland, P. Wilson  
Steer, Emeritus Professor Fredk. Brown, D. S. MacColl,



PORTRAIT OF THE EARL OF LIVERPOOL

BY SIR THOMAS LAWRENCE, P.R.A.

*Panel, from Sutton, 1651*, by William B. Ye. Presented by Mrs. Mary H. Dodge to the National Gallery of British Art.

*Portrait of a Woman* (said to be Princess Metternich), by H. G. E. Degas. Presented to the National Gallery of British Art.

*Robert Banks Jenkinson* (second Earl of Liverpool, K.G., Prime Minister, 1812-27), by Sir Thomas Lawrence, P.R.A. Presented to the National Portrait Gallery.

*Stirling Castle*, by D. Y. Cameron, A.R.A. Presented by Sir Marcus Samuel, Bart., to the National Gallery of British Art.

*Nothing to Do*, by Frank Huddleston Potter. Presented to the National Gallery of British Art.

Francesco Zuccarelli, R.A., and J. S. Cotman. Other items include the last letter of Mary Queen of Scots (8th February, 1587, written from Fotheringay Castle to her brother-in-law, Henry III. of France), placed temporarily on loan with the Royal Scottish Museum: a tapestry panel, *Boys among Vines*, English workmanship, probably woven in the neighbourhood of London during the second half of the seventeenth century; and a number of works of art and books, which

formed part of the bequest made to the fund by the late W. W. Simpson, Esq., of Whalley, Lancashire, have been presented to the Victoria and Albert Museum and the British Museum. The Department of Prints and Drawings of the British Museum has received woodcuts and engravings by the following: Hans Sebald Beham, Utamaro, C. S. Cheston, John Simon, Timothy Cole, Michael Sullivan, and Niccolo Boldini.

In many of these, perhaps in most, the objects purchased by the fund have been sold by their owners at considerably less than their commercial value, with the patriotic desire of allowing the nation to secure them. Altogether the Society has been instrumental, during its existence, in obtaining art treasures for the country the aggregate value of which cannot fall far short of half a million pounds. All forms of art are represented, and the museums benefited include provincial as well as London institutions.

Among the most momentous acquisitions which the Society has been the means of securing for the nation in the past are *Venus and Cupid* by Veronese, Holbein's *Descent of Man*, Jan Gossaert's *The Adoration of the Magi*, and other important works by great English and foreign masters.

Unfortunately, the need for its activities is greater now than ever, for, in view of the great deficit shown in the revenue, the Government is hardly likely to increase the grant to artistic institutions, though in many instances they have not been augmented since their original foundation, and in some cases have



FIGURE

SIMPSON BEQUEST

been actually decreased, and this in spite of the fact that the general value of works of art has expanded prodigiously during recent years.

It cannot be too often repeated that the future prosperity of England is largely dependent upon its artistic treasures. The decrease in its output of coal, and the large increase in the cost of labour and of all raw materials, conclusively show that the English workman has little chance in competition with the foreigner in cheap and common productions. His one chance of profitable work in the future is in the production of goods of high quality, and to aid him in this it is requisite that the best models of past ages should be easily accessible. As no one will own more emphatically than the keepers and curators of our various museums, there are many gaps in the collections which must be filled before they can afford the workman and the student the finest models in every branch of art; and a Society like that of the National Art Collections Fund, which is in close touch with all the public art institutions in the country, is better acquainted with their necessities than any private person.

In the past it has done great things to close existing gaps, but its utility has been greatly circumscribed by its want of income. Numerous objects, in every way desirable, have from time to time been offered to it without it having the means to secure them. One cannot perhaps hope that it will ever be put into a position to purchase all the desirable works that are offered to it, but at least it might easily be put into a stronger position than it is to-day.

*Readers of THE CONNOISSEUR should be an especial interest in securing this end. The Society, in its acquisitions, formulates a standard in retrospective and modern art which is of practical benefit to all collectors, and therefore I strongly endorse the appeal of the Society for adequate support both in money and in kind. Full particulars of the fund, and prints of a summary of its origin, history, and achievements, and the privileges attaching to membership, may be obtained on application to the Secretary, Hertford House, Manchester Square, W. 1. Cheques should be sent to the above address, and made payable to the National Art Collections Fund, and crossed "Coutts & Co."]*

# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## "CHRIST CARRYING THE CROSS" (No. 315).

SIR,—I should be glad if any of your readers could assist in identifying the picture reproduced in these pages. The painting is in oils, upon a copper panel, and is in very good condition. The grouping and colouring are strongly suggestive of Rubens' work, and in the foreground there are what appear to be, very faintly, the initials P.P.R.

It measures  $25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in., exclusive of frame. The Miereveldt portrait, which you reproduced in your August issue, measures  $25\frac{1}{2}$  in. by  $19\frac{1}{2}$  in., exclusive of frame.—A. CHOLMLEY COCHRANE.

## LORD DURHAM (No. 290, APRIL, 1919).

SIR,—It seems certainly not from the hand of Sir Thomas Lawrence, but might well be ascribed to Samuel Lawrence. The identification as inscribed cannot be correct. I hope to fix the gentleman shortly.—FRANCIS H. CLARKE.

## UNIDENTIFIED PAINTING (No. 305, JULY, 1919).

SIR,—As regards the unidentified painting (No. 305) in your July number, I venture to suggest that the centre one of the three artists represents Bartolomé Estéban Murillo.—R. VERBEEK (The Hague).

## UNIDENTIFIED PAINTING (No. 309, AUGUST, 1919).

SIR,—This is evidently intended to represent the Penitent Magdalene, and may be an old copy after one of the variants of that subject painted by Guido Reni.—DEREK DARIEN.

## CAPT. CHESTER REID.

SIR,—We shall be much obliged if you will include a query in your columns as to "the whereabouts of a portrait of Capt. Chester Reid, the gallant sailor and designer of the American flag."—C. PLATT & SONS.



315 "CHRIST CARRYING THE CROSS"

## "SACRIFICE OF IPHIGENIA." BY JAN STEEN.

SIR,—Can you please inform me of the present locality of Jan Steen's *Sacrifice of Iphigenia*? It was in the collection of Lady Cromer (Smith) and Col. Rawdon (Waagen). I believe I have this picture, purchased at the auction of the late Admiral Burr, at Holyhead. In any case, it is either by Jan Steen or Sir James Thornhill.—T. SLATER.

## ZOFFANY.

SIR,—As I am preparing for publication *The Life and Works of John Zoffany, R.A.* (born 1733, died 1810), by Lady Victoria Manners and Dr. George Williamson, it has occurred to me that there may be several pictures by this distinguished artist in public and private collections in this country of which we have no record.

I should be glad, therefore, if curators of galleries or private owners would communicate with me the names of the subjects of the pictures and the measurements of the canvases, so that these may be included in the list of works; better still, if the owners would supply me with silverprint photographs, 8 in. by  $6\frac{1}{2}$  in., with a view to including them among the illustrations.—JOHN LANE.

## SPORTING SUBJECT.

SIR,—I have an old oil (size about 20 in. by 15 in.), representing a sportsman with staff, and on

the right a large shield, with three donkeys painted on it. On the scroll underneath, "Askey Grand 1772." Though I have traced in several places, I cannot trace the meaning of this picture. It does not belong to the Masons, Foresters, or Buffalo Orders. Have you any knowledge of the meaning?—ARTHUR MAPLETON.



THIS rare specimen of bronze, of English make and of Gothic character, has a very interesting record.

#### The Wenlock Tankard

It was made for John Baron Wenlock, K.G., an honour conferred upon him by Henry VI. in the last year of his reign, "My Lord Wenlock" being inscribed in the Gothic letters of the period in the fillet or garter which surrounds the belly of the tankard. Lord Wenlock was killed—ten years after being created a baron by Henry VI.—at the battle

of Tewkesbury, by the Duke of Somerset, who, suspecting him of treason, rode at him furiously and cleft his skull with his battle-axe. There are

on the neck of the tankard. Under the pot is a crown which surmounts a coat of arms, and is surrounded by a scroll inscribed with the name of the maker, "Wm. B. 1551." The B. is the initial of the maker's name, and the 1551 is the date. The tankard is now in the collection of the British Museum, and is pointed out by the curator, Mr. W. B. R. He explains this

to the public. It is a very rare specimen of the workmanship of the period.

an argument too lengthy for discussion in this article, and which would be a nice point for an authority upon heraldry to decide. The tankard is of a capacity to accommodate about six quarts; the workmanship is somewhat rough, but it is a curiosity of much interest.

#### An American Artist of the Eighteenth Century

By the disastrous policy of the banishment of harmless loyalists from America during the revolutionary

war, many men of considerable attainments in various walks of life were lost to the United States for ever. Among these were craftsmen of great usefulness, several of whom, unwilling or unable by reason of age or physical infirmities to take any active part in the war, sought what they hoped and believed might be only a temporary refuge in England. This article will, however, be confined to the publication of a few biographical details of an artist, one William Leslie, which have been derived



THE WENLOCK TANKARD

TEWESBURY

EIGHTEENTH CENTURY

from the unpublished American Loyalist MSS. in the Public Record Office.\* From these documents it is shown that he was by birth an Englishman, who determined to try his fortunes in the New World, and in 1769 set sail for Charleston, in South Carolina, which was then rapidly becoming a prosperous and growing city, as the charming old houses and their contents amply reveal, if no other proof were available. Here he settled as a painter and drawing master. Some time after his arrival in that southern city, he married a widow, Mary Stokes, a woman of education, who, after her previous husband's death, started a boarding-school for young ladies of the best families in South Carolina.

William and Mary Leslie, by perseverance and industry, achieved considerable success, the one from his profession as an artist, and the other from her school, their united income amounting to about £1,000 a year sterling, which was a very considerable sum at that period. Both were uncompromising loyalists, and no offers would seduce them from their allegiance to the British Crown. At the outbreak of war Leslie was offered a captain's commission in an American corps by William Henry Drayton, a member of Congress, an offer which he peremptorily refused. The long catalogue of misfortunes of this unhappy couple begin with their banishment from their home and friends at Charleston. On the voyage to St. Augustine, in Georgia, their vessel was wrecked, and all their personal belongings, and believed to include pictures, except some money were lost. Their lives were saved by the timely arrival of two English war vessels. Leslie and his wife were afterwards taken prisoners by the revolutionaries, and taken to Marblehead, in Massachusetts, thence to Boston, where they were detained for several months at their own expense. Whether he was permitted to practise his art at Boston, the documents do not disclose. From Boston they were allowed to depart for England. On the long passage here Leslie's son died from want of medical assistance. After his arrival in London, he resolved to support his wife and family (a son and step-daughter) by drawing and painting, but the evidence reveals that he was unsuccessful. Undeterred by accumulated misfortunes, reduced as he was from affluence to poverty, he moved to Ireland, where he hoped to obtain commissions for pictures, with no better success than in London. His next rôle was that of an itinerant artist in England, but this also proved a failure. According to the documents, Leslie later obtained temporary employment in London by painting flowers and fruit on silk, which

perhaps gives a clue to the subject of his pictures at Charleston. Allusion is made of a little help derived from the Earl of Effingham, whether by a gift of money or by the purchase of a picture is not revealed. The unfortunate artist appears never to have lost his affection for America, for in May, 1779, he was proposing to sail for the province of Georgia, which was then in possession of the British; and again, in the following year, he had decided to return to Charleston, which had surrendered to the British, and obtained a grant of £300 from the British Government for his passage. Perhaps the places of residence of William and Mary Leslie during their exile in London may not be without interest. In May, 1779, they were at No. 132, Pall Mall; in June, 1780, in St. James's Street; in March, 1783, at No. 124, Pall Mall; in February, 1787, at No. 127, in that street; and in March, 1790, at No. 7, St. John Street, Oxford Street. From 1783 until his death, in or about October, 1812, Leslie received an annual grant or pension from the British Government. His name is not in Bryan's *Dictionary of Painters*.—E. ALFRED JONES, M.A.

AN old painting, on an oak panel, which has come in two at the joint of the boards, and had otherwise received careless treatment, was shown to me recently by a friend, with the information that it had been in his family for many years, and had, so it was believed, been brought to England long ago by a refugee from the Low Countries. The portrait shows an old woman seated, in a rather crouching position, on a low chair of the same type as appears in the foreground of Rembrandt's *Young Man at the Window*, in the Ny Carlsberg, Copenhagen, and in which his *Elderly Seaman's*, of the Antwerp Museum, and some other of his patrons, were painted sitting. She turns to the left, stooping over a large book, which lies open on her lap. The gold rim of her glasses catches the light which falls on her wrinkled face and the rest of the picture being in shadow. Her head is covered with a hood of dark-coloured velvet, which is trimmed with a band of fur, and falls behind on her shoulders. The dress, likewise of dark material, is cut low at the neck, showing a pleated chemisette at the throat; and the bottom edge of the skirt has a thick band of fur.

The identity of the subject is evident, namely, Rembrandt's mother, and recalls at once the portrait owned by the Earl of Pembroke at Wilton House, but with certain differences which strongly favour its originality. In comparison with this, the Wilton House picture, painted on canvas, covers a considerably smaller field, excluding both the chair and the lower part of the skirt, as well as a certain amount of background on

A.O. 12 50, 50, 260; A.O. 13 55, 13 130, 13 131, 13, 137;  
T. 5 9, T. 5 23.

the other edge and at the top of the picture. In view of the doubt regarding the authenticity of the artist's

compared with the  $25\frac{1}{4}$  ins. by  $19\frac{1}{4}$  ins. of the panel picture. The oak panel bears every evidence of being



PORTRAIT OF AN OLD WOMAN

ATTRIBUTED TO REMBRANDT

THOUGH it is often held to be the work of the author of the work on the Wilton House picture, it now appears likely that it has been considerably cut down and the signature copied from the discarded portion. In its present state its size is  $29\frac{1}{2}$  ins. by  $23\frac{3}{4}$  ins. as

over two centuries old, and the boards are tongued and grooved together. As Rembrandt's mother, Neeltjen, died in 1640, and Rembrandt himself in 1669, this would make the picture practically contemporary with the artist himself. In fact, its appearance induces the inference that it is coeval with the Wilton House picture, but which one is the original, and which the replica, it is impossible to say.—HERBERT C. ANDREWS.

N. R. Wilkinson: *History of Art*, vol. 1, p. 107. 1897.



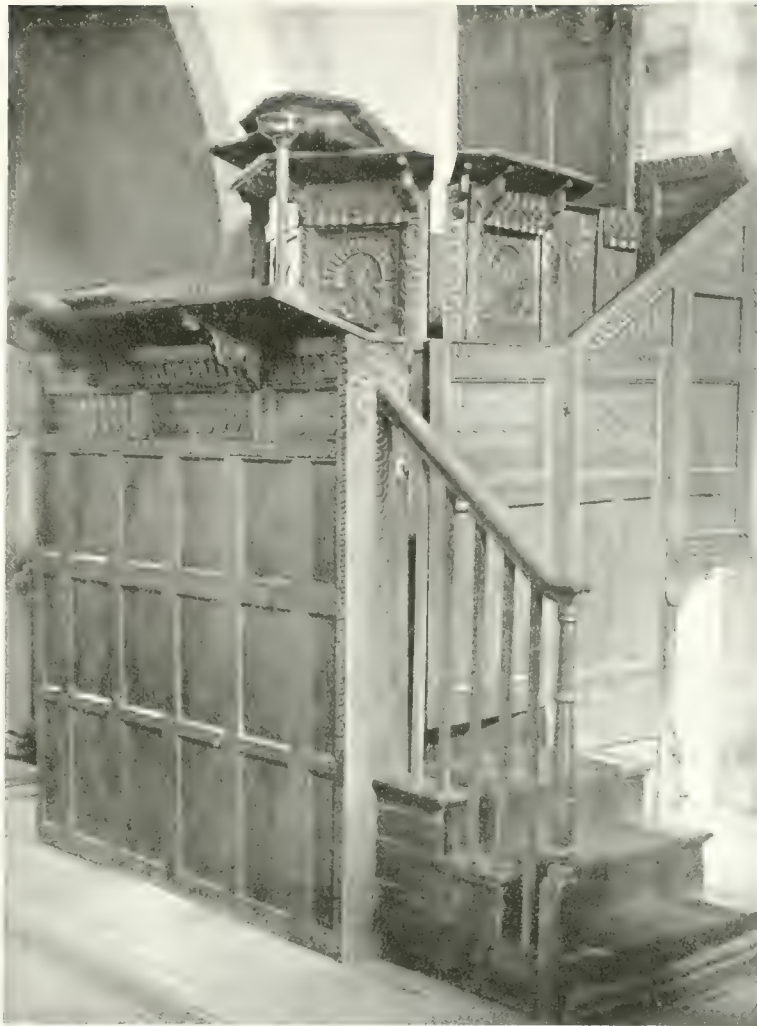
Illustration by F. & S. M. Co. for the Christmas Holiday.

A CHRISTMAS HOLIDAY.



### The Alstonefield Pulpit

THE parish church of Alstonefield, Staffordshire, on the confines of Derbyshire, possesses a remarkable specimen of the "three-decker" pulpit, once so prevalent, and now, alas, so seldom surviving in our sacred edifices. The superstructure is richly adorned with carving, that on the frieze being in the shape of a tessellated fringe, an unusual form of decoration in England. The panels have semi-circular arches, beneath which appear five-pointed



THE ALSTONEFIELD PULPIT

stars, and chalices from which spring conventional flowers, amongst the latter being the mysterious species of pink which has puzzled archaeologists so often. The staircase into the lower story is a late replacement, but the structure itself is in beautiful condition, being adorned with the jewel and guilloche decorations, and possessing on its front the legend:—

ROBERT, FOSTER AND, THOMAS, WILSON, LTD., LATEL, 1937.  
CHURCH  
WALLING.

Both Isaac Walton and Charles Cotton worshipped in Alstonefield church, and it is pleasing to think that they most probably listened to many lengthy homilies preached from the very quaint relic.

### A Napoleonic Jug

THIS jug is an interesting addition to the illustrations of its brethren which have appeared in these pages. Made in pale buff-glazed pottery, the jug has a broad band of silver lustre round the top and upper

part of handle, and a line round the bottom. The subjects are in colours, representing, on the one side, "Jack Frost attacking Bony in Russia"—a grim jest at the expense of the debacle of 1812; and on the other, "Little Bony sneaking into Paris with a white feather in his tail." Other examples of "caricature" pottery were dealt with on page 168, vol. xl. The specimen under notice belongs to Mr. B. W. G. Wright, of Coltiehall.

### Memorial Mugs

THE mugs illustrated com-

memorate the conclusion of the Crimean war, and will date back, therefore, to 1856. They have the British and French flags crossed and joined with a true lover's knot. Below are two hands gripped in token of friendship, and above a laurel wreath, the whole being surmounted by a ribbon, inscribed "MAY THEY EVER BE UNITED." On the ribbon to the left is "GOD SAVE THE QUEEN," and to the right, "VIVE L'EMPEREUR." Both specimens are of porcelain, and on each the engravings are coloured. Neither bears the maker's mark. The height is  $3\frac{1}{4}$  inches. Although these pieces cannot be described as old china, they are of especial interest at the present time, when the sentiments of cordiality they express are happily being repeated again. British manufacturers will undoubtedly seize the opportunity now of issuing mugs, etc., to commemorate the conclusion of the Great War, which, if appropriately designed, should meet with a considerable demand in all the allied countries.—C. L. EXLEY.



A NAP HOND 1661

THE assumed power of healing by the touch any person afflicted with scrofula, or "King's Evil," may be traced back to Edward the Confessor, who appears to have bequeathed the supposed virtue to his successors, both kings and queens having claimed the power. Shakespeare refers to it in his tragedy of "Macbeth," "the gracious Duncan" having been contemporary with Edward the Confessor. William Tookes gives an account of what he witnessed in Elizabeth's time. He states that many persons from all parts of England, of all ranks and degrees, were, to his own knowledge, cured by the touch of the Queen; that he conversed with many of them, both before and after their departure from the court; observed an incredible ardour and confidence in them that the touch would cure them, and understood that they actually were cured. Charles II. evidently believed in his power to heal, for he is reported to have touched as many as 600 cases at one time. Three

"Touch-piece" for the King's Evil

days a week were appointed at stated times for the operation, and it was often performed at Whitehall on Sundays. Pepys, in his diary under the date Ap. 10, 1661, writes: "I went to the Banquet House and there saw the King heal—the first time that ever I saw him do it." Evelyn also says: "There was so great a concourse of people with their children to be touched for the evil, that six or seven were crushed to death by pressing at the surgeon's door for tickets," which they had to obtain before they were admitted to the royal presence.\* A special form of prayer to be used at the ceremony will be found in very old prayer-books. Dr. Johnson was touched by Queen Anne in 1712, he being only two years and six months old at the time. It appears to have been customary to give each person touched a coin of some kind, of gold or of silver

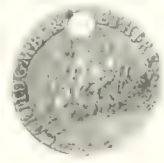
\* Thackeray, in his *History of Henry Esmond*, mentions that the delicate little son of Viscount Castlewood was touched for the evil, but died shortly after.



THE CHURCH 1661

THE CHURCH 1661

when the former was struck. The gold thing itself is often used. It was generally pierced so that it could be hung round the neck.\* Charles II. was the first king to have a special coin struck. One of these is shown in my illustration. It is in gold, and slightly larger than a sixpence. On the obverse is the figure of St. Michael and the dragon, and on the reverse, a ship. Round the front edge is SOLI DEO GLORIA, and on the back, CAR. II. DG. MB. 1686. AN. REX. These touch-pieces are curious relics of a superstition which had existed for many centuries, and was only stamped out on the accession of George I.—MABERLY PHILLIPS, F.S.A.



THE TOUCH-PIECE FOR KING CHARLES II.

THE medal struck in memory of the immortal defence of Verdun may be regarded as being one of the proudest possessions of a Frenchman. The official memorandum concerning it is embodied in the Délibération du Conseil Municipal de Verdun, réuni à Paris le 20 Novembre 1916, which reads as follows: "Aux Grands Chefs, Aux Officiers, Aux Soldats, A Tous,—Héros connus et anonymes, vivants et morts, qui ont triomphé de l'avalanche des barbares et immortalisé son nom à travers le monde et pour les siècles futurs, la Ville de Verdun, inviolée et debout sur ses ruines, dédie cette médaille, en témoignage de sa reconnaissance."

#### Wivenhoe

I WONDER how long it will be before the local authorities take steps to preserve a fine specimen of domestic architecture standing in a lane near the church at Wivenhoe, Essex. This building, which is untenanted and in the last stages of disrepair, is decorated with a remarkable run of pargetting on the whole length of its upper story. The design takes the form of strapwork and foliated scrolls, suggesting an Elizabethan or early Jacobean origin. At one time, Wivenhoe held a considerable position in the yachting world.

In the churchyard is a headstone to Philip Saintley, "builder of the Marquis of Anglesey's yacht 'Pearl,'" who died in 1844, aged 90. The most interesting memorial outside the church commemorates a shipbuilder, one George Wyatt, who died in 1776, aged 64; it stands close under the south wall of the tower, and is decorated with really fine scroll carving.—CRITICUS.

\*The gold touch-piece presented to Dr. James I. is now in the British Museum.

WHEN visiting the picturesque little town of Burford, on the Windrush, several years ago, I noticed a board above a cottage door, setting forth the occupant's vocation in rhyming signs:—

Lives here.  
He will mend your boots,  
and is  
Neat and clean,  
and machine.  
He will mend your boots,  
neat and clean, and  
If your chimney is on fire, he will  
mend it for you.

At one time, notices like this were found fairly frequently about the countryside. Probably some of my readers have been amused by similar specimens. I wonder if there still exists at Northfleet the dignified announcement of a cobbler who

W. H. H. H.  
To mend your boots, likewise your shoes.  
His profits small, his prices just,  
For ready money, but no trust.

Hone recorded a quantity of rhyming signs, but I shall not do more than quote one priceless gem from his chatty pages. It was the notice erected by a barber in the days of powder and patches, and was headed by a scene from Biblical lore. Underneath was written:—

O, A-ba-ba-ba! Oh, A-ba-ba-ba!  
O, A-ba-ba-ba! My son,  
If thou hadst worn a perriwig,  
Thou hadst not been undone!

BLANCKINGTON'S SIGN is almost entirely things of the past. The most famous example is inscribed beneath the beehive, before the Grantham hostelry of that name:—

Stop, traveller, this wondrous sign explore,  
And say when thou hast viewed it o'er and o'er,  
Grantham, now two rarities are thine,  
A lofty steeple and a Living Sign.

Less dignified diction was employed in the drafting of a notice at Knockholt, which should surely awake the admiration of Mr. Bohun Lynch's vorticist poet:—

Charles Collins liveth here,  
Sells rum, brandy, gin, and beer.  
I made this board a little wider  
To let you know I sold old water.

The "Gate," at Blean Hill, relied on a different method for its appeal:—

Stop, brave boy, and look at your horse,  
If you won't drink, the horses must.

Poor in conception, scansion, and vocabulary as are most of these signs, they are still interesting as the ancestry of modern advertising; incidentally, they are recorded by CRITICUS.



THE VERDUN MEDAL



OVERSE AND REVERSE

# IN THE SALE ROOM

THE sales of books and tables held by Messrs. Sotheby, Wilkinson & Hodge during the latter part of the

## Books, Auto-graphs, etc.

season included the final portion of the Morrison autographs £13,658 18s., the second portion of the late Mr. W. J. Leighton's stock of books £6,835 12s. 6d., and many other properties. Taking these in order, the Morrison autographs included a first version of Burns's *Banks of Doon*, £300; a series of letters 1648-54 from Oliver Cromwell to Richard Mayor, father-in-law of the Protector's son, Richard, £470; letters from "Noll" to Col. R. Norton 1647-48, £51, and to Mr. Robinson, preacher at Southampton 1648, £57; letters from Mary Queen of Scots to Charles IX. 1568, £260, and to the Archbishop of Glasgow 1574, £255; a *Life of Sir Walter Raleigh*, by P. F. Tytler, grangerised with portraits, letters, etc., £800; and many series of letters whose prices can hardly be regarded as indicative. Considerable importance attached to the Hamilton-Nelson papers. A letter to Sir William Hamilton from Sir Joshua Reynolds March 29th, 1769 made £42; it referred to the founding of the Royal Academy, and that "the rooms, which formerly belonged to Lamb, the auctioneer in Pall Mall, serve for the present till a proper building can be erected." Twenty-five letters from Emma Hart to Charles Greville 1782-99 secured £105; whilst eight to Sir William Hamilton, with locks of her hair, made £120. A remarkable letter to Lady Hamilton from Nelson, saying that he "never did love anyone else" 1801, £47; and an important series of letters relating to the battle of Copenhagen, £300, were among the many choice lots comprising this section of the sale.

The principal prices paid during the Leighton sale were £92 for a first edition of Bunyan's *Holy War* 1682, with a brilliant impression of the rare portrait by R. White, and the folding plate; £97 for a fourth folio of Shakespeare 1685; £51 for a second edition of the doubtful Shakespearean *Yorkshire Tragedie* 1619; and £106 for a first edition of *The Martiloge in Englysshe*, by R. Whytford W. de Worde, 1526, bearing Caxton's mark, and original fly-leaf of a Wynkyn de Worde grammar-book of Whitinton's.

A very interesting Flemish or French block book on vellum, coloured throughout, made £108 on May 30th. Entitled the *Nautical Ephemeris and Perpetual Calendar*, this little volume was probably printed circa 1500-20. An eighteenth-century endorsement states "that this appeared to S. P. K. Hen. 8th's own book," and from the circumstance of the book having been long preserved by a descendant of Pepys, it is thought that the initials refer to the diarist.

The *Medici Archives*, sold at the same rooms, netted nearly £3,216 for the three days' sale; whilst a miscellaneous collection of autographs brought in £2,750 10s. A prominent feature of the latter event was the presence of

some documents written by J. W. Graves, and relating to his song, "D'ye Ken John Peel," etc., £150; and a series of twelve A.L.S., by Washington, £600. The magnificent collection of twenty-eight illuminated MSS. and two illuminated printed books, belonging to Mr. H. Yates Thompson, were sold for £52,360. The *Hours of Jeanne II., Queen of Navarre*, which was found in a Paris convent, was the *clou*, making £11,800. The late Sir T. Phillipps' MSS. and autographs included, amongst other interesting items, a unique copy of the earliest known xylographic picture relating to America, circa 1500, £470; a series of original letters of Sir John Fastolf from whom was drawn Shakespeare's "Falstaff", £690; and a volume containing eight of Shakespeare's quartos bound together, £720. This most valuable collection realised over £9,207.

It was a day of note when Messrs. Sotheby put up the *Log of H.M.S. Victory*, which was for some time in the possession of the late Thomas J. Barratt. This relic, which, on account of its vast historical importance, was accorded a catalogue to itself—a catalogue for a single lot—was knocked down for £5,000 to Mr. J. Buchanan, who has presented it to the British Museum. The same day saw the commencement of the four days' sale of Mr. S. R. Miller's books (£7,828 13s.).

A series of Nelson relics at Christie's on July 23rd included the log-books of the *Captain*, *Agamemnon*, *Vanguard*, and *Foudroyant*, numerous Nelson A.L.S., and an oval gold snuff-box, set with an enamel representing the battle of the Nile, which was presented to Captain (afterwards Admiral Sir) Edward Berry in 1799, with the freedom of the City of London. The group realised £1,050.

The collection of colour-prints sold by Messrs. Sotheby on July 3rd and 4th netted £1,252 16s. 6d. On the 8th and three following days, the eighth portion of the Huth collection of printed books and illuminated MSS. was offered, totalling £23,793 os. 6d. £170 was bid for a twelfth-century MS. of the *Testamentum Novum Germanicum*; £340 for an illuminated MS. of the revised version of the Wickliffite translation, circa 1420, which was lent to Lewis, who used the text for the Epistles, Acts, and Apocalypse of his edition; £176 for a second edition of Coverdale's *Newe Testament*, in English and Latin; £230 for a Coverdale Testament of 1538; £260 for an extremely rare edition of Tyndale's Testament, circa 1536-49; £100 for a second edition of Tyndale's version in English with the Latin of Erasmus; £300 for a first edition of the New Testament in French, circa 1474; £270 for a first edition of Luther's translation, circa 1522; £124 for a fourteenth-century MS. of the New Testament; and £160 for the fifth of the known copies of the first edition of the New Testament in Spanish, by Francisco de Enzinas 1543, which was suppressed rigorously. Two copies of the first edition of *Teavardannick*

## In the Sale Room

(1517) made £210 and £580 apiece. One of the few known copies of the 1630 edition of *The Tincker of Turvey* fell for £110; the extremely rare *Months Minde of a Melancholy Lover*, by Tofte, 1598, £390; a copy of John Trumbull's *McFingal* (1782), with the autograph and bookplate of Geo. Washington, £225; the only perfect copy yet discovered of G. Turberville's *Epitaphes, Epigrams, Songs and Sonets*, 1570, £570; and his *Book of Faulconrie, or Hawking*, 1575, £260; what is perhaps the only perfect copy of *Tyros roring Megge*, 1598, £190; *Valerius Maximus*, a fine example of the early Parisian Press, 1475, £270; the author's original illuminated M.S. of *Ad honorem Trinitatis*, etc., a commentary on the Apostles' Creed, by P. L. de Valtan, Archdeacon of Anvers, who presented it to Isabella, Queen of Spain, £400; *De Re Militari Libri xii.*, by Robertus Valturius, 1472, the second book printed at Verona, and the first in Italy with Italian woodcuts, £450; various editions and copies of the *Mundus Novus* of Vesputius, from £665 downwards; the third Roman edition of *Virgil's Works*, £400; Caxton's *Eneydos*, 1490, £380, and his *Golden Legend*, which was completed by de Worde, £340. July 7th was occupied by a Kelmscott collection, which netted over £7,550. Messrs. Parsons & Son, of Brighton, sold a copy of the *Whole Booke of Psalmes*, 1636, for £51 in June.

MESSRS. SOTHEY held a most interesting mixed sale on July 29th and 30th. The engravings included *The Charmes of the Morning*, by L. Marin, printed in colours and gold, which made £210; a pair of *Le Concert* and *Le Bal Pare*, by A. J. Duclos, after A. De St. Aubin, £50; *La Jardinière*, by Demarteau, after Boucher, in red and black, £35; *Girl seated with Fowls and Dog*, by the same, after Huet, in red and black, £44; *Le Mouton Cheri* and *Le Plaisir Innocent*, by and after the same, pair in red and black, £69; *Pheasant Shooting*, and the companion plate, by and after the same, in red and black, £48; and *Colonnade et Jardins du Palais Medicis*, by F. Janinet, after H. Robert, printed in colours, £46. After Reynolds: a first state, with uncut margins, of *Theophila Palmer*, by J. R. Smith, fetched £260; a second state of *Lady Louisa Manners*, by V. Green, £60; and *Nelly O'Brien*, first state, by C. Phillips, £80. A pair, printed in colours, of *Children Fishing* and *Children Gathering Blackberries*, by P. Dawe, after G. Morland, realised £355. After Lawrence: a proof of *Master Lambton*, 1827, made £120; a proof before title of *Miss Croker*, £60; a signed proof of *Lady Peel*, £58; and a proof before letters of *Countess Grosvenor*, £85. A second state

of Rembrandt's "hundred guilder print" (*Christ Healing the Sick*) secured £100. No less than £1,650 was bid for a grangerised copy of *A Description of the Villa of Mr. Horace Walpole at Strawberry Hill*, 1784, which incorporated about 45 drawings and 230 engravings, after Reynolds and others. An oil-painting by Joseph Vernet, *View of an Italian City*, 39 in. by 71 in., was knocked down for £130. On August 1st a collection of Japanese colour-prints and works of art netted nearly £1,050.

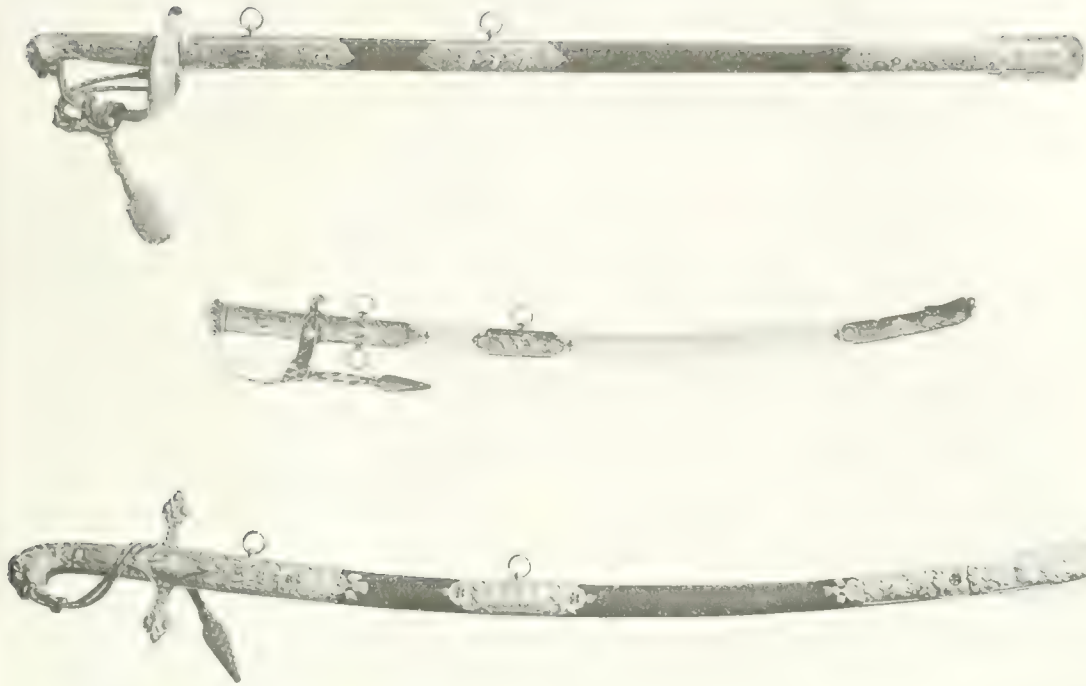
ON June 19th, Messrs. Harmer, Rooke & Co., the well-known philatelic auctioneers, secured £480 for a 1d. P.O. Mauritius. An interesting sale was held by Messrs. Edwards, Son & Bigwood, of Birmingham, during July, when the late H. W. Ludlow's furniture was dispersed. Amongst other prices, 190 gns. was bid for a Jacobean refectory table, and 140 gns. for a Jacobean bench of the so-called "monk's" variety; £45 purchased an old leather black-jack.

Messrs. Sotheby sold some collections of glass on July 1st and 2nd. Pairs of candlesticks on pressed baluster stems, 10½ in. high, brought in £40 and £45 a pair; a plain goblet, on double-knop baluster stem, 9 in. high, £45; a tankard with handle, the body with trailed ribbed and pressed decoration, and a Charles II. sixpence embedded in the stem, 8½ in. high, £25; a Waterford oval bowl, 8 in. high, £37; Jacobite wine-glasses, £20, £34, and £42, the two last both bearing the word "Fiat," 6 in. high; and a taper-stick, 6½ in., £60. Admiral the Marquess of Milford Haven's collection of British naval medals occupied the same firm on July 24th and 25th, realising nearly £1,420. The first lot was "Drake's Silver Map," a thin circular plate engraved with the hemispheres on each side, and inscribed "D. F. Dra Exitus anno 1577 id. Dece.—Reditus anno 1580. 4 cal. Oc.," whilst the course of his voyage is indicated by a dotted line. This was one of the five known examples of this design, which were all presumably made by Michael Mercator, circa 1586. The highest bid for this interesting relic was £235. Mr. S. R. Christie-Miller's collection of twenty pieces of Italian majolica netted £1,077 on the 28th, when £250 was given for a Tuscan "oak-leaf" jar, fifteenth century, 12½ in. high; and £200 for a Castel-Durante dish, with a bust of Barbarossa, 19 in. diameter.

On July 18th, a Greek silver situla (56 oz.), belonging to Mr. G. H. Tench, of Staplefield, secured £1,450. At a sale on July 8th, the 85 original pencil drawings by Burne-Jones for the Kelmscott *Chaucer* brought in £1,600; and an oil-painting of the *Infant Christ standing on a serpent on a globe*, by Van Dyck, 42½ in. by 33½ in., £1,300.



The purchases made by the authorities were not numerous, though including some interesting items. (Owing to the suspension of the Government grant, it is now impossible



SWORDS OF HONOUR PRESENTED BY THE CITY OF LONDON TO ADMIRAL LORD ALBEMARLE, LORD NELSON, AND GENERAL PERSHING.

for the trustees to indulge in any considerable outlay; a fact to be the more regretted, as in the past they have secured some of the best bargains ever made on behalf of a national institution. The complete list of purchases is as follows:—

- See Vincent*, 1700-1830, water-colour drawing on paper, 9½ in. by 7½ in., by John Jackson, R.A.
- Adam Sedgwick*, 1782-1842, oil painting, 35 in. by 27½ in., by Henry Bone.
- William Kneller*, *Portrait of a Lady*, 1613-1700, drawing on copper, 14 in. by 11 in., by E. Lutterell.
- David Laing*, *Portrait of a Lady*, 1757-1820, water-colour drawing on paper, 21 in. by 17 in., by Sir David Wilkie, R.A.
- John Laing*, *Portrait of a Lady*, 1818-1810, oil painting, 29½ in. by 19½ in., by G. P. Jacob-Hood.

Among the engravings and photographs presented for the reference portfolios are:—

- Alexander, First Viscount Hood*, by Sir Joshua Reynolds.
- Viscount Trafalgar*, by Isaac Pocock.

THOSE pessimistic about the future of poster art found a tonic quality in Mr. Hargrave's display at the Burlington Gallery (15, Green Street, Leicester Square). His colour is clean, clear, and well massed; his decorative sense highly developed. He is seen at his best in a spontaneous study styled *The Indian*, a classically conceived *Dancer*, and *The*

*Island*. The last-named, a blue silhouetted ship lying off a sunny shore, is exceptionally good. Slightly less inspired are two drawings representing a *Mandrill* and a *Ring-tailed Lemur*. As is legitimate in a placard, *Education* depends on sensationalism for its interest—an elderly pedagogue gloating over a crucified schoolboy. To a higher class of work belongs *War*, as personified by a wild-looking artist (in a typical tie) painting explosions on a canvas. The motif, which beats the Cubists on their own ground, is provided by the clever arrangement of angles forming the face. Mr. Hargrave's poster work is sufficiently satisfactory to make one wish that he had eliminated two portrait studies in oils from the exhibition, as his draughtsmanship and handling are scarcely equal to the serious exactions of naturalistic art.

ON their own statement, the proprietors aim at making the Burlington Gallery (15, Green Street, Leicester Square) a "centre for the display of the best modern painting, without prejudice to schools or styles, and with a stern determination to be free from all clique." Such fine ideals deserve success, and it is gratifying to find how well they have been upheld in a recent exhibition of modern art. The collection is not marred by the introduction of some new painters who prefer to follow the saner paths of pictorial representation rather than to

blunder blindly into the limelight of sensationalism, like moths into a flame. Almost every item is of more than usual interest, but the palm, for sheer merit, must be awarded to Mr. W. Wildman's drawings. His *Felpham, near Bognor*, is luminous, spacious, convincing, and belongs to the realms of high art. Almost equally interesting is *Evening the Quadriga*, which proves that Mr. Wildman understands the mystery and management of shadows. Other sketches, including an excellent *Chelsea Reach*, make one look forward to seeing more of this artist's work. Another clever aquarellist is Mr. W. Redworth, who exhibits for the first time some harmonious and accomplished landscapes, amongst which *After the Storm* and *Evening* predominate, although most poetic sympathy is manifested in a silent *Dawn*. Mr. C. Hannaford is less uniformly successful, bordering, as he does, upon the amateurish, but nevertheless is gifted with the saving graces of sincerity and direct treatment. Some very creditable moorland and other views are contributed by Mr. George Graham, whilst variety is provided by Miss Frances Drummond's garden scenes, which compromise between the decorative and natural styles of expression. On the other hand, Mr. F. Gregory Brown's manner is so frankly decorative as to seem slightly garish in contrast to the more refined tones around. All the same, his pictures, which are oils, are undeniably clever, especially a *Windsor, Evening at Knebworth, Spring*, and *The Farm*, although most of them would be more suited to a poster exhibition. In the aggregate, the collection is worthy of the gallery's motto, and might well be extended on similar lines at an early date.

THE first exhibition of modern French art to be collected in this country since the outbreak of war was held

**French Art,  
1914-1919**

at the Mansard Gallery Messrs. Heal's,  
Tottenham Court Road. Fortunately,

Mr. Arnold Bennett's preface to the catalogue—quite the most interesting feature of the display—points out the deserving canvases, and confides that some seem to him "to have a suspicious resemblance to masterpieces." Surely Mr. Bennett overstates his case. A careful inspection of the rooms reveals the fact that a fair proportion of subjects can only be identified by reference to the catalogue, whilst a few may not be recognised at all. For instance, Mr. Pablo Picasso shows a *Still Life*. Certainly there seem to be signs of a razor-strop and a bunch of bananas, but if Mr. Picasso had called it an "Earthquake," one would not be prepared to contradict him. In default of knowing the originals, one cannot vouch for the success of Mr. Modigliani's portraiture, even if his *Madame C.* does resemble a broken-necked youth so closely. Taken as a whole, the paintings comprise nothing that might not be surpassed by an ordinary able student in his third year. Mr. Archipenko contributes some sculpture, and colours his materials very neatly. His *The Farmer*, and *The Peasant*, are paintings, and defy analysis. The lack of nature in these and other works might be forgiven, but the want of art cannot be excused. The commentator deplores the fact that "British

artists do not travel enough" in the pursuit and study of their profession. If such are examples of the highest continental attainments, it may be as well they do not.

THE exhibition of selected works by Marius Bauer at the French Gallery (120, Pall Mall) falls little short of

**Pictures by M.  
Bauer and others**

being a revelation. Bauer would seem to be one of the comparatively few who have mastered the

art of unconscious composition. His main objective may be said to centre in the realisation of broad effects, and his success renders practically every canvas in the gallery of more than usual interest. At the same time, his touch is so slight—so elusive—as to render appreciation almost *difficile*; but the fact that his figures, though presenting the appearance of being unposed, are always correctly placed, is in itself sufficient to rank his art above the commonplace. Very noticeable is a crowded scene of *Hindoos Bathing in the Ganges*, which occupies a place of honour, but a *Fakir at the Ganges* may be preferred on account of its absolute ingenuousness. The absence of any brilliant passages to serve as foils does not detract from these works, and, indeed, only serves to emphasise the extreme cleverness of the lighting. Other scenes of marked interest are an *Oriental Mosque*, with its adroit study of vaulting; a smaller *Landscape with Camels*; and a shadowy *Oriental Street*, piled up with the *omnium gatherum* of the East. The remainder of the room is taken up by Meissonier's *Le Guide*, painted in 1883, some homely scenes well realised by B. de Hoog, and a number of works from such familiar hands as those of Fantin Latour, Victor Dupre, Harpignies, L'Hermitte, Van Mastenbroek, N. Diaz, Daubigny, J. Scherrewitz, and C. Jacque, which would form an interesting study in themselves. But it cannot be denied that Bauer is the feature on this occasion, and his truth makes one disinclined to look further afield.

THE Chester Gallery (2, Chester Terrace, Eaton Square) is the latest accession to the ranks of the London picture

**The Chester  
Gallery**

shows. The inaugural exhibition consists of works by contemporary artists, tastefully selected. One of the most

notable canvases is Mr. F. Laskoff's *Quiet Corner*, which contains many interesting passages. Mr. Dudley Hardy displays several water-colours, including a study in sentient shades of grey, entitled *The Ferry*, and Mr. George C. Haite is worthily represented by a scene *In the Woods*. Mr. Blamire Young, in addition to some smaller work, presents a version of *The Flight into Egypt*, which catches the eye by the expedient of clothing Joseph in nineteenth-century raiment, with a silk hat of architectural proportions. The idea is striking, if not exactly new, and the able treatment, especially of the vibrated blue of the night sky, is noteworthy on its own account. The influence of Brangwyn permeates Mr. E. A. Cox's *Meaux Cathedral*, whilst a corner of Whistler's mantle would seem to have fallen on Mr. J. Alsop whilst executing his deft little view *In Cairo*. Some country scenes form suitable themes for expression by Mr. Fred Hall's direct, crisp handling.



*M<sup>rs</sup> Turnor*

*A. Kneller pinx.*

*J. Baskett p. T. Smith ex.*



His *Fowls in Sun-light* is particularly convincing. An appreciation of the manifold values of heavy darks is displayed by Mr. Hans Hansen in a variety of sketches, and most worthily in a larger *Spanish Dance, Morocco*, wherein the shadow of an arched entrance provides the motif of an upright composition. Another phase of water-colour drawing is provided by Mr. Lee Hankey's *Slights every borrowed charm that art supplies*, with its fine modelling of the girl's face. A charming *Freda, daughter of Lt.-Col. Gordon Hall*, by Miss D. Meeson, a forcible head of a soldier in black and white by



TESTA DI BIMBA

BY ANGILO ALINARI

Mr. G. J. Coates, and some freely and sympathetically rendered views by Mr. N. S. Glover, are also in evidence. Of other exhibits mention may be accorded to some very striking etchings by Mr. Lee Hankey, and some broadly treated aquatints by Miss E. Lalande Patterson, which convey a vague suggestion of Cotman's drawings. Miss E. Mass shows some capable miniatures, and Mrs. L. M. Glover a number of pieces of *Cremorne Pottery*, all marked by a most sincere regard for fine colour.

ALTHOUGH less inclined towards the sensational than usual, Mr. Walter Sickert's work at the Twenty-One Gallery (Durham House Street) still refused to show him at his best. His figure drawings, though pleasant in colour, were treated in a nebulous manner, more suited to landscape, whilst even a faint far-away echo of Whistler could not lift his oil of a *Woman seated on a Couch* above the commonplace. Mr. D. J. Ferguson contributed a variety of subjects, of which the pseudo-archaic head of a *Gipsy* was the most telling. A picturesquely handled sepia drawing of the church at *Halston*, by Mr. F. S. Unwin, possessed an early nineteenth-century flavour; but a couple of pen sketches by the ill-fated Gaudier Brjeska partook too freely of the nature of caricatures to be suited to the exhibition. The best individual item in the gallery was undoubtedly a beautiful chalk

study of a nude female figure by Burne-Jones, which left the majority of other works panting far behind.

#### The Fact of Beauty

MR. WAUGHMAN has adopted a telling motto. "Photography deals with facts," he says. "Point your camera at a beautiful fact and you get a beautiful photograph." An amateur may envy Mr. Muir's assurance, but an inspection of the exhibition at the Camera Club (17, John Street, Adelphi) proves that his is no idle boasting. All his scenes are clean, clear, and many of them display a keen appreciation of the picturesque, whilst there is none of that idle striving to imi-

tate painting that irritates critics who prefer to see the right thing in the right place.

It is a familiar fact that very many of the finest art products find their way to London at last. No one knows this better than the writer of fiction.

#### The Vicissitudes of Collecting

From the days of Dickens onwards, the curiosity shop has been painted as a crazy building with a rattling door, containing all manner of wonderful relics, including—except in the case of Dickens—the miraculous jewel, amulet, be what it may, that the hero discovers in the first chapter. One of these days, a writer may feel tempted to move with the times. Instead of setting his scene according to convention, he will allow his puppets to make their finds in some such business as that of Messrs. Oetzmann & Co., Ltd. Tottenham Court Road, which combines the traditions of over seventy years with the essentials of modern business requirements. The region round Tottenham Court Road is one of the most interesting in London. Not only does it lie in the shadow of the British Museum—the Temple of Thousands of Years, as someone has called it—but also its name is associated irrevocably in the connoisseur's memory with the cult of collectable antiques. After all, there is no real reason why fiction should ignore the up-to-date firm, where one is quite as likely to secure a magic ruby as anywhere else; or, if one's demands are less exacting, genuine antique furniture

been extended opens up still wider vistas for the ubiquitous collector.

FROM the scene of the last paragraph, it is no far cry to Museum Street itself, where those interested in the more pictorial forms of art can satisfy their appetites at the new galleries of Mr. F. R. Meatyard 32, Museum Street, W.C.1, to which he has lately removed from Holborn. Mr. Meatyard's latest list contains many choice items. Original drawings by the Old Masters are freely represented. Amongst the names, those of Rowlandson, Fragonard, Guercino, Guido Reni, Tintoretto, and N. Poussin catch the eye, to cite but a few. The engravings maintain a high standard. Side by side with a brilliant Smith, after Sir J. Reynolds, are found such plates as *The* *Siddons*, by Tomkins, after Downman. Modern etchings form another well-supplied section, whilst a series of topographical prints appeals to the disciple of Granger.

THIS Sword of Honour was presented to General J. J. Pershing, G.C.B., Commander-in-Chief of the American Expeditionary Forces, by the City of London, at the Guildhall on July 18th. It is of the correct pattern worn by a States General, and is mounted in 18-carat gold. The hilt is ornamented with figures of Britannia and Liberty, whilst the bands bear the arms of the United States and the City of London, General Pershing's monogram in diamonds and rubies, the British and American flags, the names of battles in which the American troops participated, and of the recipient's campaigns. The G.C.B. decoration is figured on the chape. The scabbard is leather, and the blade, of the finest steel, carries the dedicatory inscription. The sword was designed and manufactured by the Goldsmiths and Silversmiths Company, Ltd. 112, Regent Street, which was also entrusted with the sword presented to Field-Marshal the Earl Haig and Admiral the Earl Beatty.

IT will come as news to some of our readers that Mr. H. Van Koert 149 and 167, Ebury Street, S.W. 10 has relinquished his position as one of the best-known London china restorers. The change is due to the fact that Mr. Koert has no longer time to cope with the manifold duties of two businesses, so has decided to maintain his collection of antiques as being the most interesting and less exacting of the two. Although one would expect to find skilful evidences of the restorer's craft at Ebury Street, this is not the case, since the few articles really needing repair are left in such condition as to obviate any suggestion of

vestments, catches the eye at every turn. Oriental wares of all periods are strongly represented, and include a fine figure of a many-armed goddess in blanc-de-chine, which is in a miraculous state of preservation for so intricate a model. Numbers of Toby jugs jostle fine specimens from the Höchst factory; a pair of beautifully designed white vases marked, and a coloured tankard with portrait medallion and pewter top, recur to the memory in the latter instance. Passing over a decorative early Dresden clock and the many interesting examples of dated and other ceramics, one comes to a very fine Louis XV. musical clock in a carved case, which must have played many tunes to the old noblesse before its notes were choked by the rising tide of revolution.

THE Brussels art season opens this year much earlier than usual with the 55th Salon of the Société Royale Belge des Aquarellistes. It was the first exhibition arranged by the old Society since the outbreak of the war.

Formerly it was a tradition for this show to inaugurate in October, with royal attendance, the series of small exhibitions held in a few rooms close to the Museum of Modern Art. The exhibitions continued throughout the year, with the exception of a short interval in August and September. To-day there is no space available close to the Modern Gallery. The expansion of the collection causing the need for more room, every yard of wall has been incorporated into the galleries. The painters in water-colour consequently had to find another home for their works. They made a provisional arrangement with the Cercle Artistique et Litteraire, but, owing to the space available, had to give up any hope of foreign contributions. The lack of special buildings for art exhibitions in Brussels is bitterly felt, as the large hall of the Palais du Cinquenaire is also not available. For several years there has been a scheme to build huge galleries on the spot called the Mont des Arts, but up to the present nothing has been done, except that drawings and tenders have been made by several architects. The financial question, under present circumstances, makes it a difficult matter, and I do not anticipate that the new buildings will be started yet. In 1880 a splendid and convenient monument was inaugurated as a Palais des Beaux Arts, but after a few years it was turned into a Museum of Old Masters. Since then living artists have been hoping for another palace in which to exhibit their works. It is a mystery how the Government will be able to manage in 1920 for the regular Salon de Printemps for native and foreign artists. The members of the Société Royale Belge des Aquarellistes, in addition to sacrificing foreign contributions, have had to be contented with the month of September, when holiday-makers have deserted the town.

The Society is practically an academy. Membership makes the exhibitions very much alike. Every year it seems to the visitor that he sees the same show. Nearly all the interesting names of the Belgian school appear in the catalogue; even the painters known for their oil paintings send one or two cursory water-colours as a

visiting-card. During the war several members (*membres effectifs*) have died, and a number of new members are to be elected. The Society has asked the "Associates," and even outsiders, to contribute this year, and a selection is to be made later on among them. The President, M. Henri Cassiers, was well represented, and so were MM. Fernand Knopff, Alex. Marcette, James Ensor, Hoetericky, Albert Pinot, Oleffe, and many others. The deceased members are represented in a special room. Owing to his absence in London, M. Marcel Jefferys is not amongst the exhibitors.

The King of the Belgians has been pleased to confer upon Sir Frank Brangwyn, R.A., the title of Commandeur de l'Ordre de Leopold, as a recognition of his generosity towards Belgian artists during the war and towards the Government when, after the armistice, he presented the Belgian Director of Fine Arts, M. Lambotte, with a complete set of his engravings for the public galleries of Belgium.—P. L.

THE exhibition recently opened in the rooms of the Galleria Permanente at Milan of the works of Gaetano

**Notes from Italy** Previati has a melancholy interest in the conditions of health of the great artist who appears there. It has been known for some time that the health of Professor Previati has been failing; and I fear it is not too much to say that these conditions give at present little hope. To one who knows—as I have had the privilege of doing—both the artist and his work, this is indeed dark tidings. I have used the words "great artist" of Gaetano Previati advisedly; for there is at this moment in Italy—and perhaps in the whole world of modern art—none who could fill his place. It has been well said of him that Previati is a poet first of all, and even more than a painter—one of those artists who have known from the first how to find and always present the perfect harmony between their own conception and their work; that his mysticism is not a pose, but an intimate necessity of his being, a profound sentiment, and not so much a reasoned conviction as an expression of his faith.

A great influence in his artistic development was undoubtedly that fine painter, Giovanni Segantini; and I recollect well that the first time I met Gaetano Previati, and spent a long and unforgettable morning in his apartment looking across the Piazza to the front of Milan Cathedral, we discussed the work of Segantini and its relation to modern Italian art.

Previati was, above all else—even more directly than Segantini himself—a painter of light, and had devoted the profoundest study to its scientific and pictorial analysis. I have in my hands at this moment his great work on *The Scientific Principles of Divisionism*, in which, commencing with the determining causes of colours, the variations of light, of reflection and shadow, he gives at length the reason for the faith that was in him; and this study found expression in all his later work, blending with that profound mysticism to which I have alluded, and which appears in such a series as those fourteen stations of the Cross, the *Via Crucis*, or the

triptych of the funeral of the Virgin, which belong to the present exhibition. For in his pictorial treatment of the Passion of Christ this artist displays an intensity of emotion which is not apparent in modern art, and only rarely to be found among the Primitives themselves. I recollect some years ago an exhibition of these subjects by his hand at Shepherd's Bush, which impressed me most profoundly, though it did not receive either from the London critics or public the attention which it certainly deserved.

The present exhibition—which I understand to have been for the benefit of the Red Cross—included not only the religious paintings which I have mentioned, but such ideal compositions as his tempera painting of the *Dance of the Hours*; his *Dream*, representing two draped female figures for Previati, like Rossetti, rarely touches the nude, who rise upward from the flower-strewn earth; the fine heroic compositions of *The Battle of Legnano* and *Galleys of Pisa*; and such direct landscape work as his studies of the Suez Canal, of the Alps, and the Pacific.

Another recent exhibition at Milan of considerable importance is the third National Exhibition of the Federazione Artistica Lombarda, held in the rooms of the Galleria Pesaro. Without making any specially new departure, this exhibition keeps up a high level of interesting and charming work, and has been very well attended. Among the exhibitors I may mention the names of Lino Selvatico, Emilio Gola, Cavaleri, Amisani, Alebardi, Riccardo Galli, Guido Cinotti, Viviani, and Casanova; and among the Venetians, Miti Zanetti, Emma Ciardi, and Feruccio Scattola.

Let us now take some of their work in detail. Both Gola and Galli have admirable portrait studies. The latter's *Portrait of a Lady* is painted with facility and ease; the former's *Study* depicts a lady in evening dress. Angiolo Alebardi excels this year in his portraits of children, notably his charming *Testa di Bimba*; and a new lady artist who is coming forward is Gilda Pansiotti, whose clever study of a lady in Victorian costume with her pet dog, under the title of *Fifi e Janchette*, and still more the rich lyrical colouring of her *Woman carrying fruit*, show originality of treatment and conception. In landscape a very charming note is touched by Guido Cinotti in his *Harmonies of Spring*, full of radiating light and very pleasing in colour; and here, too, we may mention Scattola's sunny landscapes, Casanova's *Ave Maria*, Cavaleri's *Canal at Chioggia*, and Emma Ciardi's wonted scenes of eighteenth-century life.

A summer exhibition of interest is that which has been arranged for the months of August and September in the theatre of Intra, with the well-known painters Leonardo Bazzaro and Paolo Sala on the committee, the latter of whom has his summer villa at Merguzzo, in the neighbourhood of Lago Maggiore.

An exhibition of Pinelli's engravings has been opened this summer at Rome, in the Villa Giulia. Bartolommeo Pinelli, who lived in Rome in the early years of the nineteenth century, was an artist and engraver of extraordinary facility and invention; and the writer considers

himself fortunate in possessing two volumes, which, under the title of *Costumi Diversi* Roma—MDCCCXXII, depict the popular life of Rome and the Campagna at that epoch—the *Improvvisatore*, the *Presepio*, the *Giucio del Anello*, the *Piferari*, and adventures of Meo Patacca, his sweetheart, and his rivals. It is the Rome of those old days, the Rome that was known by Goëthe and Stendhal, which appears in these spirited engravings; the Rome which saw the races of the Barberi and the great celebrations of the Vatican, and of which a trace remains in the picturesque wine-carts which still enter the city from the Campagna. The present exhibition seems to show that interest in Pinelli's fine engravings—which has hitherto been confined to a few connoisseurs—is becoming extended: and those who already possess them may be congratulated on this proof of wider appreciation.—S. B.

THOUGH popularly regarded as the "close" season so far as the art world is concerned, the period which has just drawn to an end hardly lived up to its reputation so far as transactions outside the scope of the sale-rooms were effected. For the number of foreign visitors to Paris, and of those passing through the capital on their way elsewhere, was unusually extensive, many finding their way to the exhibitions at the various galleries and proving exceptionally appreciative of the works of art displayed for their delectation. So great was the success attending the exhibition of the plans for the reconstruction of the town of Chauny and its environs, that it was decided, with the help of the Y.M.C.A. and the assistance of the Central Union of Decorative Arts, to hold the exhibition of "The Reborn Cities." This opened its doors on August 18th, and is to last until October, a unique feature of its organisation consisting in its decision to admit exhibits during the course of its duration. At the Pavilion of Marsan, in the Rue de Rivoli, there have been on view a number of documents, not only of artistic merit, but also of great utilitarian value. These bear upon the question of reconstruction, and emanate from French experts, as well as from their colleagues in England, America, Sweden, and elsewhere. A highly instructive walk may be taken in viewing the various experiments made with a view to solving the great urban problems relating to the maintenance of health, the prevention of fire, the development of education, the extension of railway facilities, and the amplification of harbours. Designers have been busy in the planning of towns with a liberal allowance of open spaces for recreation, of public squares and gardens, and in the extension of art and beauty to the cities of our dead—the cemeteries; and in the designing of those forcing-houses for the future manhood of the race—the sports-grounds. We see herein a hopeful portent for the successful and artistic reconstruction, in the days ahead, of those poor, devastated regions that at present mar the face of "la belle France."

With the Society of the Friends of Versailles has originated the happy idea of approaching the museum of their town with a view to forming an exhibition of American

relics. Under the able direction of M. de Nolhac, a considerable success is attending the venture; and American visitors find in the souvenirs, documents, works of art, and other objects relating to America and her struggle for independence, matter for especial study and interest in these days of liberation. About the same time there opened, under most successful conditions, the Fine Art Exhibition, organised by the Society of the Friends of Art of the Seine-et-Oise. This was held in the Grande Orangerie of the Palace of Versailles. At the Museum of the Malmaison there has been inaugurated the first of a series of exhibitions. This has consisted of Napoleonic relics, with valuable loans from the Museums of Arras, Boulogne, Nancy, and Bar-le-duc, and includes the latest gifts and acquisitions proper to the Museum. Especial interest attaches to the Emperor's medals, and considerable importance to the works of art. No little meed of appreciation is due to the organiser, M. Bourguignon, for his initiative, and particularly in respect of the delightful frame which he secured for the undertaking in the rose-clad bowers of the Malmaison Palace, among whose fragrant paths the pavilions were erected.

M. Marc Reville, Member of Parliament for the Doubs, has been nominated Commissionnaire-General of the Exhibition of Decorative Art, to be held in Paris in 1922, a post which he may well be expected to fill with ability. It is greatly to be hoped that a strongly representative programme will be elaborated by British artists and craftsmen for this exhibition, which is intended to be of an international character. Such a programme would meet with the heartiest response and welcome from their colleagues in the allied capital.

"Paris Moderne" is organising an exhibition of their Society at Copenhagen, and also at Stockholm. Oil paintings must be Parisian in choice of subject—that is to say, all themes dealing with War, Peace, and Victory are barred, the feeling being that there has already been a surfeit of such subjects, a view in which the majority will doubtless coincide. It is to take place in the showrooms of "Politikon," at Copenhagen, after which it will be transferred to Stockholm. The scheme is greatly helped by Wilhelm Hansen's usual generosity and influence. A further show of drawings, pastels, water-colours, and engravings is to be held later on.

A charming feature of the summer season consisted in the exhibition of the "Arts of l'Yveline" at Montfort l'Amaury. After a cessation of five years, it is pleasant to enjoy once more the work of Gaston Richard, Abbe Pascal, Henri Legall, Albert Poincet, Renouf, Jacques Morley, and Remy Landeau, its president, to mention but a few of its many contributors. One revels here in surroundings where the canvases are illuminated by sunshine.

On my visit to Alsace-Lorraine, I derived much enjoyment from the exhibition of the works of the sculptor, Ringel d'Illzac, held at the Hotel de Ville, in Strasbourg, under the organisation of the Society of the Friends of Art. Among the principal works by this artist, who died as recently as 1911, are *Best of Animals*, *Spectator*, and *The Butcher's Child*, while many of his

bronzes are exceedingly fine. Very considerable interest attaches to his *Two Saints* in wax, and to his mask of Rollinat.

The 1st of November is to see the opening in Paris of the Salon d'Automne, preparations for which are now being energetically pushed forward. In addition to its usual important section dealing with painting, sculpture, and applied art, it will boast two special branches devoted respectively to Dance and Fashion. The resuscitation of this exhibition from the point of view of the advanced movement in art is indicative of the return of Paris to more normal conditions.

Another interesting development is the idea embodied in the group lately constituted under the title of the "Friends of the Quartier Latin." In addition to publishing a guide which is to be distributed among foreign universities, it will prepare propagandist films and organise visits to museums, monuments, and universities, the students acting as guides to their provincial and foreign confrères, and lecturing to them on the thousand and one points of interest proper to these artistic centres.

From M. Felix Doistau the Louvre has received a splendid collection of works of art belonging to the Early Renaissance, the most important gift received since 1914. These are exhibited in the Salle Lacaze. Mention must also be made of the gift by Danish friends of France of a sea-piece by Eckersberg, the Danish artist, who during his stay in France studied under David.

An important acquisition to the Museum consists of a collection of forty sepias and drawings by Claude Lorrain, from the Heseltine collection in London. This was all the more welcome since the Louvre has up to the present been notably deficient in sepias by this master. Of the £3,000 paid for these, the sum of £2,000 was contributed by M. Fenaille.

In addition to these treasures, the Salle Lacaze is the richer also by the bust of Dietisalvi Neroni, by Mino da Fiesole, given by the Dreyfus family; by sculpture and other gifts from M. Peytel; by the pictures and drawings bequeathed by the late Roger Galichon; and by numerous modern masterpieces by Degas, Delacroix, Manet, etc., which have been further recent acquisitions. Nor must

mention be omitted of the Grandidier collection, with its marvellous Oriental china and other works of art.

R. R. M. S.

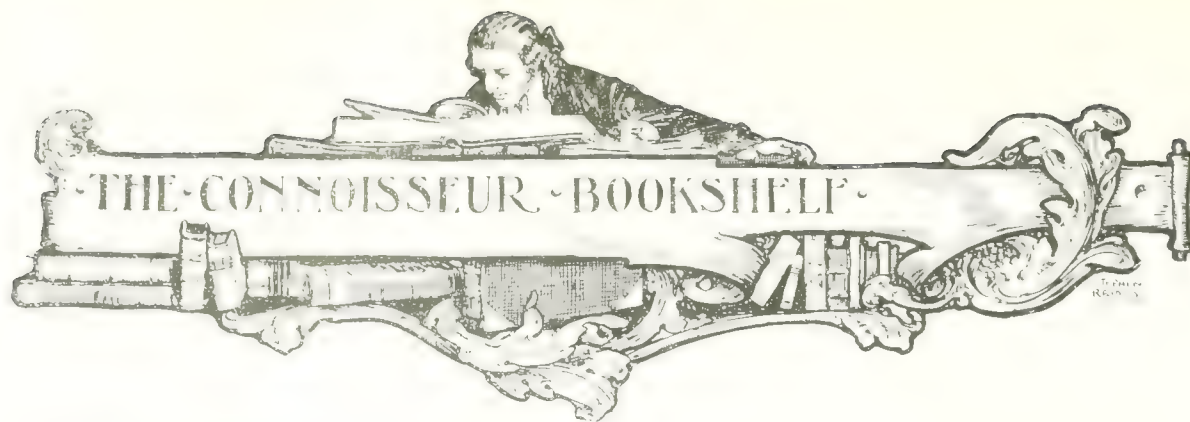
THOUGH Richardson adopted the epistolary style in his *Pamela*, the earliest of modern English novels, and

**"The Last Ditch"**  
By Violet Hunt  
(Stanley Paul and  
Co. 6s. net)

other great authors have from time to time followed in his wake, it has never been popular with writers, and the examples of it included in English fiction are far from numer-

ous. Yet, despite its obvious drawbacks, it offers the cardinal advantage to the writer of enabling him to describe the event from different standpoints, and so give the reader a complete picture of it instead of merely a view of one of its faces. Miss Violet Hunt in *The Last Ditch* has taken full advantage of this opportunity. The story is told in a series of letters from Lady Arles—by the way, should she not be styled the Countess of Arles?—the wife of an ex-British ambassador, and her daughter, Lady Venice St. Remy, to another married daughter living in America. The book covers the whole period of the war. It is undeniably clever, and presents an amusing picture of a self-centred aristocratic family, moving in the smart set, suddenly plunged into the vortex caused by the conflict, and finding the normal conditions of life turned completely topsy-turvy. The principal figure of the story is Lady Venice, a society beauty who dabbles in poetry and journalism, has advanced views on art and politics, is something of an epicure, and is outrageously spoilt by her mother. The family menage is arranged for her benefit, and there are amusing episodes in connection with a foreign chef, surreptitiously retained because she enjoys his cookery, who turns out to be a German spy. Her love affairs also provide entertainment for the reader, an engagement with a labour leader coming to a sudden termination because the poor man attempts to kiss her, while eventually, at a moment's notice, she finds refuge in a war wedding with an old and constant lover who belongs to her own set. The book affords a lively and satirical view of smart society during the war, and, if rather superficial in outlook, makes interesting reading from start to finish.





illustrations of the most collected exemplifications in the wares of the Greek potter, the

**"A Handbook of Greek Vase Painting,"** by **Marv A. B. Hertford, M.A.** (Longmans, Green & Co. 8s. 6d. net)

the course of their development during the centuries of Greek civilisation, they illustrated not only contemporary art, but also contemporary life and manners in a surprisingly complete way. Miss Hertford, in writing a handbook dealing with Greek vase painting, has selected a theme of great interest to collectors, archaeologists, and historians; and her work is the more to be welcomed, as it is practically the only one quite covering the same ground, existing works which touch on it being divided between books treating either on Greek ceramic art as a whole or on specific forms of vase painting, or individual collections of vases.

The influence of ancient Greece extended more or less over the entire shores of the Mediterranean, and penetrated through the Bosphorus as far as the Crimea, and large quantities of pottery appear to have been exported to the majority of the countries adjoining the sea, more especially to those in the eastern half. So much of the pottery was discovered in various places that earlier archaeologists regarded it as an indigenous production, and it is only during recent years that the true seats of its manufacture have been discovered.

The origin of the pottery can now be traced back to its earliest beginnings in the neolithic age, several millenniums before the Christian era. Miss Hertford only briefly touches on this period, and on the earlier productions of the bronze age, when the manufacture of bronze vessels furnished an exemplar and an ideal for the early potters to attain. The earliest wares were sun-dried, and two great land-marks in ceramic development are furnished by the introduction of the potter's oven and the potter's wheel, the latter being adopted from Egypt about 1800 B.C. The use of the oven brought about the general introduction of painted ornament, in place of the older form of decoration of incised lines on a black-coated surface. Crete first took the lead in ceramic production,

its earlier wares being distinguished or their decorative coloration, patternings in red, white, and orange being painted on a black ground. These were succeeded by a naturalistic style of adornment, plants and animal forms, more especially sea creatures, being rendered with great realism in black colour on light clay. From 1400 B.C. Cretan power and influence suffered decay, and the chief seats of culture were transferred to the mainland. For a time the great centre was Mycenae, which gave its name to the succeeding age. During this period the Cretan influence, at first dominating the style of decoration, gave place to native elements, the technique for a time became ruder, and there was an increasing tendency to introduce the human figure in the decorative motifs. The Doric invasion of Greece brought about another change; the geometric style in which figures and all other decorations were expressed in geometrical form came in, and lasted until the end of the eighth century B.C., when the wares became susceptible to Eastern influence. This gave way to the black-figured style, in which figures were silhouetted in shining black on a ground varying from cream colour to red. This style was followed by one in which the figures were painted in red on black grounds. Gradually the decoration became more pictorial in treatment, the drawing less severe and correct, and the coloration became polychrome, until finally it was banished altogether and the vases were transformed into plain black pottery with decorations in relief, these being modelled in imitation of the metal vases which began to replace the painted wares in popular taste.

The principal styles of Grecian pottery which have been outlined in the foregoing paragraph were greatly sub-divided, nearly all the chief Greek states producing distinctive pottery, subject to considerable variation at different periods, and this was especially the case between the sixth and second centuries B.C. Among the states specially noted for their wares were Athens and Corinth, the former producing wares which, in their beauty of design and execution, are fully worthy of the leading centre of art in Greece. Miss Hertford goes closely into the characteristics of the wares belonging to the different states and periods, bringing her information fully in a line with the facts gained by most recent discoveries. She also describes the making of the various pieces in considerable detail. Altogether her interesting volume is replete with information, its only fault being a tendency to present it in a too condensed form. This, however, in

the last of books published, and to several times the length of the first. It is a work of such abundant interest that it must be considered a volume of the first rank, and though it will need careful study by the amateur, a student will be able to understand it.

The illustrations are numerous and well executed, though a few of the archaic periods might have been included in order to show the reader the embryo phases of the Greek potter's art.

**"Pictures of Etaples,"** by T. Austen Brown, A.R.S.A., R.B.C. (The Macrae Publishing Co. 15s. net)

LIKE many another quiet old place, Etaples, during the war, suddenly found itself a scene of bustling activity. For it lay on the main line from Boulogne to Paris, and was reached by unlimited opportunities aerated by the fresh salt breezes of the Channel, and so it became the centre of a large British base-camp, where tens of thousands of men were trained, and thousands of sick and wounded were brought to recover or die. Etaples is probably the best-known town on the Continent to the English who took part in the war; and its quaint streets, picturesque river, fishing boats and fishing women are as familiar as those of any English watering-place. Mr.



GREEK ENLIVENED VASE IN THE FORM OF TWO GILDED CLAY.  
FROM "GREEK VASE PAINTING" (LONGMAN)

text by Jean E. Harrison, and prefaced with a foreword by Alfred H. Watson. Mr. Brown has avoided rendering the place under its ephemeral war aspect, and painted it as it used to be before 1914, and as it will be when the last vestiges of the camp are removed. He has appreciatively recorded its placidity and old-world charm, adopting generally a simple and restrained scheme of colour, yet obtaining a pleasing variety of effects; while his black-and-

white drawings, executed with strength and directness, are very good indeed.

THE book, Mr. Brown shows a feeling combined with adequate to form a memento to French town to those who have visited it either during the war or previously.



AEOLIAN HYDRIA OF THE LACONIAN WARE  
FROM "AEOLIAN VASE PAINTING" (LONGMAN)

**"Chatterjee's Picture Albums." Parts I. to V. ("Modern Review" Office, Calcutta. Two Rupees a Part)**

MODERN Indian painting has perhaps been never better illustrated than in the first five parts of *Chatterjee's*

*Picture Albums.* Each issue contains sixteen illustrations, printed on the same size paper as THE CONNOISSEUR, and all admirably reproduced in colour. Unfortunately, only a minimum of letterpress accompanies the plates, wholly devoted to the themes of the paintings, so that the reader is given no information as to the careers or reputations of the artists represented, the schools of painting to which they belong, or the sizes and methods of production of the pictures illustrated. Altogether, the work of about twenty-five modern artists is represented, besides that of several unknown deceased painters. A prominent position is naturally given to the painting of Abanindranath Tagore, a talented member of a talented family, who has done more than anyone to revive pictorial art in India and lead it back into paths consistent with native tradition and temperament. He is leader of the Bengal school of painting, on which the hopes of bringing about a great renaissance of Indian art chiefly rest, and his works and those of his associates reproduced in the albums show to what a great degree these hopes have been translated into actualities. Though largely returning to methods and ideals that a few years ago would have been considered archaic, there is a vitality about his work which shows that, in adopting the ancient conventions of Indian art, Mr. Tagore is not only following the bent of his talents, but also that these conventions offer full scope to the modern artist for emotional expression. A fine colourist and draughtsman, he shows a wide variety in his themes and their treatment. In some, such as *The Kajri*, a work showing three women in long white draperies engaged in a rhythmic ceremonial dance, the effect is purely decorative, attained with a rigid limitation of bright colour; while in others, an effect equally decorative is attained, it is accompanied by the expression of fuller naturalistic truth and more poignant sentiment. This is especially the case in *The End of the Journey*, representing a tired camel stooping down to be relieved of its load, which, expressed in sumptuous and finely harmonised colour, is realised with a truth to animal physiognomy and a pathetic sentiment that recall the work of Landseer. A refined and characterised head of Rabin-dranath Tagore is more Occidental in its treatment, though still keeping within the guiding tenets of Indian art. This, however, is one of the painter's earlier examples, and his later work is generally more strictly in accord with the conventions of the Hindo-Persian school. In the reproductions after others a wider range of inspiration is naturally shown. *The Day's Reward*, by Mr. Jamini-prakash Ganguli, might be a peasant idyl by Millet translated to an Indian setting, while *At the Temple Door*, by Mr. Gaganendranath Tagore, a broad and masterly sketch in brown and yellow, shows distinct Japanese influence. Other artists whose work should not be overlooked are Messrs. Nandalal Bose, J. P. Gauguly, A. K. Haldar, Sukhalata Rao, Saradacharan Ukh, Surendranath Basu, and Sankar Chandra Deb, Chandra Chandra Ray, and Sumarendranath Gupta. Indeed, all the reproductions are worthy of notice, while the inclusion of a number of old works gives the reader an opportunity for comparing ancient and modern Indian art. Indian

painting in the past has hardly been sufficiently appreciated, and cannot be said to have been developed to the same extent as the pictorial art in China and Japan. This was probably owing to the unsettled condition of the country before the British occupation, and the Occidental influence which, since then, has generally prevailed in Indian artistic education. That modern Indian art is living and capable of a great future is shown by the reproductions in the albums. As occupying a half-way position between the art of the extreme East and that of Europe, being endowed with much of the decorative qualities of the former and the sentiment of the latter, it should form a connecting-link between the two. It deserves to be widely known in England, and one cannot suggest a better way of popularising it than the holding of a representative exhibition in some well-known West End gallery. The Indian Government might take up this idea; or, failing them, it should not be difficult to find sufficient private guarantors to ensure the success of such an enterprise.

"The Architectural Association Sketch Book"  
Vol. 1914-17. 25s. Special Part containing Reproductions of Drawings by Members who have fallen in the War. Edited by C. C. Brewer, F. C. Eden, S. K. Green-slade, and A. Gilbert Scott

*The Architectural Association Sketch Book*, like other high-class annuals, was suspended during the war, and the first and second quarterly parts for 1914 have only recently made a belated appearance, accompanied by a special part devoted to drawings by members who fell in the war, 1914-17. Probably this last part will possess the greatest popular appeal, for it is something more than a mere artistic and archaeological record, constituting a memorial to those who have fallen, preserving for all time beautiful and characteristic examples of their talent. Unfortunately, the high merit of the work only makes the record the more mournful as showing the rare promise of the genius and learning squandered on the battlefield before it had come to full fruition. A dozen or more studies of French and Italian subjects by the late Second-Lieut. Horsnell reveal him as a draughtsman possessed of a sure pencil and endowed with a fine breadth of vision. There is a painter-like quality about some of the more broadly treated themes which recalls the work of Brangwyn; but in these, as well as in his more highly finished examples, he omits none of the architectural essentials, so that it would be possible in nearly every case to reconstruct the elevations shown in his perspective drawings into accurate scale down to the more minute details. The late Second-Lieut. Webb is represented with several finely executed elevations drawn to scale, and the late Second-Lieut. D. J. Gordon with some careful drawings of picturesque pieces of English architecture.

The ornate detail of English Gothic ecclesiastical architecture is suggested with delicacy and precision by the late Captain Noel Hadlan. Other architects represented who fell in the war include Lieut. Hugh Benson, Second-Lieut. J. Bernard M. Walsh, Second-Lieut. E. Kennedy



HOUSES ON THE PLACE

FROM "ETAPES" (MACRAE PUBLISHING COMPANY)

Smith, Second-Lieut. Alec Stanhope Forbes, Lieut. Adrian T. Hardman, Sergt. T. W. Dowsett.

Turning to the first two quarterly parts, one finds some excellent sketches by Mr. W. Cecil Young, his drawings being noteworthy as succinct and certain records of all essentials recorded in a picturesque and free manner, while his scale elevations and plans are models of their kind. Mr. A. S. G. Butler has a number of carefully executed studies of French architecture, Mr. C. A. Nicholson a couple of brilliant drawings dealing with the same theme, and a beautiful studied double-page example of John Ruskin, showing a corner of St. Mark's, Venice. Other good works are by F. A. E. Schauzin, Jas. Bennett, Hamilton More Nisbett, James Burford, and C. E. Charlewood.

MR. BURGESS writes for "the home connoisseur, and not for the specialist," on which account it may be pre-

**"Antique Jewellery and Trinkets,"** by Fred W. Burgess (George Routledge and Sons, Ltd. 10s. 6d. net)

sumed he credits his reader with little knowledge of archaeology. Thus nearly half his book is devoted to descriptions of ancient burying-grounds, excursions into by-paths of history, and other matters having little direct bearing on his subject.

Mr. Burgess's peregrinations would be more interesting could one accept him as a reliable guide, but every now and then one comes across some statement which makes one suspect that, like the reader he proposes to instruct, he is an explorer in strange country. Thus he ascribes the origin of jewellery to the desire of

early man to carry his wealth about his person. But one fancies that the earliest jewellery of all—shells, animals' teeth, and such-like objects strung together—was assumed merely for purposes of adornment, and that the desire for accumulation came only with the progress of civilisation. The best way of arriving at conclusions regarding the ways of primitive savage races is to study the existing savage races of to-day, but Mr. Burgess practically ignores the jewellery of the latter. He writes a chapter on precious metals and their sources of supply in the present and past ages; but when he tells us "that the chief places where the metal (silver) is now obtained in bulk are Australia and South America," one doubts his qualifications for the task. In 1914, the last year for which complete returns are accessible, South America produced 12,938,439 ounces, and Australia only 3,520,274, whereas no less than 72,455,100 ounces were produced in the United States, and 70,703,828 in Mexico. Other chapters are devoted to "Craftsmanship," "The Jeweller's Art," and kindred subjects; then follows a series of chapters on the jewellery of various nations and periods, arranged in rough chronological order; and lastly, there is a long series of chapters on different articles of jewellery. The result of this arrangement is a large amount of duplication. The book, if formulated on a better method, might have been reduced in size by a third without the loss of any material information. As an example of the system—or lack of system—of classification adopted, it may be mentioned that all work between the eleventh and eighteenth centuries is grouped together in a single chapter under the heading of "Medieval Art," while a

devoted to "Celtic Gold." Unfortunately, this slovenly compilation from county histories and museum catalogues, linked together with introductory matter, showing neither specialised knowledge nor an adequate general grasp of the subject. There are a large number of errors, and forms of jewellery are mentioned unfamiliar in name to the ordinary student, which are either insufficiently described or described in a misleading manner. Thus Mr. Burgess states that "the Celtic brooch was chiefly penannular, that is, a pin with a large head which closed down and thus formed an ornamental clasp, the pin which was worn pointing upwards being kept in position by a spring-like joint." An ignorant reader relying on this description would probably judge that the term "penannular"—one will adopt the orthodox mode of spelling in preference to that used by Mr. Burgess—had something to do with the pin of the brooch, whereas penannular brooches are merely brooches in the form of broken circles, the incidence of the pins having no bearings on the term. Mr. Burgess neglects to explain the meaning of such terms as "torque," "bracteate," "zoomorphic," "pectoral" and others which, though presenting no difficulties to the archaeologist, would necessitate a reference to the dictionary on the part of many of his readers. Turning to some of the errors which are unduly prevalent in the book, one may inform Mr. Burgess that the Cullinan diamond is not contained in "the British crown now worn on State occasions by the Queen"; the largest portion of it is set at the head of the King's sceptre, and the next largest portion of it in the band of the King's crown. Madame de Pompadour was not one of the favourites of Louis XVI., but of his more profligate and fortunate grandfather. Henry VIII. could not have purchased a magnificent pendant from Charles the Bold of Burgundy, because he was only born in 1491, whereas the Duke was killed in 1477; while the purchase of "300 rubies at 20 pence a hundred and 1,800 pearls at 2 pence each," in the reign of Queen Elizabeth, certainly does not show "the comparatively small value of money and its buying power then." Mr. Burgess states that jewellery was worn in Egypt about 1650 B.C. This is perfectly true, but as it was in common use there for over two thousand years earlier, one fails to appreciate the significance of this particular date. In a similar manner, he informs us that "the buckle as an article of dress—or dress ornament—was in use as early as the fifteenth century." As a matter of fact, it is one of the oldest forms of jewellery known, its use dating at least as far back as early Roman times, richly ornamented buckles being found in large quantities in most Anglo-Saxon cemeteries. There are many other instances in which one can hardly accept Mr. Burgess's statements without qualification, but want of space forbids their mention. The illustrations to the book are unequal. Those reproduced from objects in the Victoria and Albert Museum are fairly satisfactory, but the majority of the others are poor, and generally on too small a scale to be of much utility.

THE monograph on *Bow Porcelain, Early Figures*, by Mr. H. W. Lewer, has the advantage of dealing with a subject on which, though much has been written, very little is really known. The writer deals with those figures in white biscuit which were among the earliest productions of the Bow factory, and which in the eyes of many connoisseurs are the finest works issued by it. Some of these were direct imitations of Meissen pieces, while others were modelled by Tebo (a name which may be a phonetic spelling of Thibaut), who worked subsequently at Bristol, Worcester, and Etruria, and signed his pieces To, while others inscribed with B are attributed to John Bacon, the sculptor, who was an apprentice at the factory, and is known to have shown remarkable proficiency in modelling while still a boy. Another artist who may have contributed designs was Thomas Frye, the engraver. He was one of the earliest proprietors of the factory, took an important share in its management, and as during his career as an engraver he produced a number of original works, it is not likely that he would allow his artistic powers to be entirely dormant during the period of his connection with the factory. Mr. Lewer does not bring forward any original discoveries in his little work, but he has obviously consulted all the leading authorities on the particular phase of the subject on which he treats, and has produced a useful and well-written pamphlet. There are several illustrations, all of typical pieces, and well produced.

MR. DOUGLAS makes out a strong case for the transfer of Constantinople—more especially of the Church of Saint Sophia—yet his arguments would be more powerful if they had been a little less one-sided. Though the Turk may not possess many virtues, he should be credited with a few; while the Greeks, though they made an heroic fight for freedom in the nineteenth century, are not altogether immaculate. Whether, even if Saint Sophia is reconverted from a mosque into a church, the Greeks should be entrusted with the possession of Constantinople is a highly complicated matter. There are other claimants for the seat of the Sultans, and the historic pretensions of the Russians cannot be altogether overlooked. Mr. Douglas has produced a highly interesting little work, and to those who would like an account of its history and associations written from a Greek standpoint the brochure may be recommended.

SCARBOROUGH Office Poems, by Miss F. E. Scarborough, bears out the promise contained in her earlier volume entitled *Poems, Essays, and Lyrics*. One perhaps misses the acrid flavour shown in some of her earlier prose epigrams, but the new poems are marked by greater facility of utterance and more

"Bow Porcelain, Early Figures," by H. W. Lewer, F.S.A. ("The Essex Review")

"The Redemption of Saint Sophia," by the Rev. J. A. Douglas, B.D. Third Edition (The Faith Press, 2s. net)

"Sonnets and Other Poems," by F. E. Scarborough (G. Bell and Sons, Ltd., 4s. 6d. net)

variety of expression than was displayed in the earlier ones. One of the best of the pieces is the little lyric entitled *In Summerland*, giving utterance simply and musically to the thoughts of a pantheist receiving the revelation of God through nature. Another piece spontaneously and easily expressed is *Morning*. There are also a number of other lyrics endowed with considerable charm, and several sonnets of merit. The poems in blank verse, of which there are two or three, hardly reach the standard of the remainder of the volume.

**"The Masters of Art."** Monographs of modern Italian artists, compiled by Francesco Saporì. No. X., *Gioacchino Toma*; No. XI., *Ercole Rosa*; No. XII., *Giuseppe Raggio*. (Edizione d'Arte. E. Celfanza, Turin. Each volume Lire 1.50)

THE third volume, just published, of the series "I Maestri dell' Arte," being Nos. X.-XII. inclusive, continues the high level of interest which we have already noticed in the nine preceding volumes. It is evidently within the editor's view to bring before the notice of his own contemporaries at home, as well as the art world outside Italy, certain artists more especially, whose work possessed really fine qualities, but failed to gain adequate general appreciation; and we feel that in this third volume in every case he has established his claim.

Most of all, perhaps, is this the case in the work of *Gioacchino Toma*, who must be almost a new name not only to our readers, but to many Italians; but whose work possesses qualities which it is worth while to analyse briefly, but carefully. Born in the province of *Lecce*, in South Italy, in 1838, this artist had a most unhappy upbringing. An orphan, neglected and tormented by his relatives, he escaped from them to an old painter at *Naples*, but found no real kindness there. He becomes a conspirator, joins *Garibaldi's* movement, and narrowly escapes being shot. "These memories are the moving prelude to that individual music of his canvases, inbreathed with a subtle feeling, a conscious sadness, which explains the sufferings of the boy, the hours of anguish of the youth. The subjects of his pictures, with their poor cells of convents and prisons . . . something sensitive, melodious, keeps his painting in our memory, all dominated as it is by pearly reflections and violet shadows, cold and soft as the snow itself. Intimate episodes, family portraits, the recollections of misfortunes he had suffered, the tears swallowed by the abandoned and discouraged boy: these form the material of his paintings."

And these paintings possess their own, their very intimate charm. We can judge this even from the reproductions of such works as the *Rain of Ashes from Vesuvius*, with the religious terror of a southern crowd; and still more in *The Tribunal of the Inquisition, The Confession of the Priests* (1880), and *The Sacrament for the Orphan* (1887). This last, above all, "painted with the tears which gnawed at his heart," is full of a tender, religious melancholy; we feel in it, as in such a landscape as his *Wind* (1889), with its quivering, storm-swept trees, something of the sad and passionate soul of the painter,

who died in 1891, but little known, leaving a record of careful and conscientious work.

The sculptor *Ercole Rosa*, who comes next in this series, is an entirely different character, though equally sincere in his art. He has that plastic gift which seems inborn to some Italians. Born in *Rome* in 1846, his early life is almost as difficult as that of *Toma*, and, like him, he sympathises and takes his part in the creation of a new Italy. It was after *Mentana*, with his mind still haunted by the vision there seen of young Italian lives given for the cause, that he created his group which is now on the *Pincian Hill* at *Rome*. *Rosa* was what the Italians call "buon compagno," fond of his glass of wine, touching the guitar like a professional musician. His genius in art was fecund, spontaneous. His head of *Garibaldi* was modelled from the hero himself in 1875; his two fine male figures over the *Ministry of Finance* at *Rome* were a spontaneous creation, designed on the spot. In 1880 he won the competition for the great monument to *Victor Emanuel* at *Milan*, and it was at *Milan*, when working on his wax figure of the horse in this group, that he fell ill in 1893. "Bacchus," says *Sig. Saporì*, "had weakened the fibre even of this Hercules," and he returned to *Rome*, only to die there in October of the same year.

Of the inspiration of the *Roman Campagna* in earlier art, *Arthur Strutt* and *Coleman* were examples, and in our day *Sartorio* and that master of water-colour art, who ought later to find a place in this series, *Onorato Carlandi*. Of all these, and others not mentioned here, *Giuseppe Raggio* was the true precursor. Born at *Chiavari*, on the *Ligurian coast*, in 1823, he arrived in *Rome* in 1848, to find the true scope of his art in her wonderful *Campagna*, in the beauty of its colour and atmosphere, the unique attraction of its own wild life.

It is no disparagement to the *Campagna* paintings of that fine artist *Aristide Sartorio* to say that we trace the influence of *Raggio* in some of them: for instance, in the *Trasporto del Travertino* they were both treating the same subject on very similar lines. But for *Raggio* the *Campagna* was simply his life, filling it entirely. "Simple and plain of speech, Catholic in his faith, he has left us no picturesque letters, no will, no complaint for his wretched lot: the words of his *Credo* are all in his paintings. . . . He worked in a coarse shed, furnished with four chairs, without a fire in winter. He never knew how to obtain the proper recompense for the fruits of his genius, though his works were sought after in *Paris, London, America*."

Late in his life appreciation came to him at last, though even then it did not bring money. In 1901 he was elected to the *Academy of San Luca* in *Rome*; two years later, in the same city, an exhibition was organised of his work, and in 1915 he was named *Cavaliere* of the *Corona d'Italia*. "On the 21st of October, 1916, poor and still unknown, he serenely breathed his last." He had been painting up to twenty days before the end, and his great painting of *La Malaria*, which he had painted for himself, refusing any money offers for it, remains still unfinished. As an animal painter he is admirable, notably in his studies of the horses of the *Campagna* and the buffaloes that still haunt its marshes and swamps.



*Enquiries should be made on the Enquiry Coupon  
See Advertising Pages.*

## An Age of Discoveries

THE age of discoveries is not yet passed. Some three months ago a collector of a new age had the good fortune to pick up two ink drawings of the English William and Mary and Anne for sale, after £10 at a country sale. He subsequently secured £125 for them in a London auction. This may be taken as a reasonable indication of the treasures still to be found, when the purchaser is acute enough to recognise their merit. Nor is it a solitary instance, as the Enquiry and Valuation Department has itself been the means of placing several embryo experts on the right track recently.

Since the point has been raised more than once, we take this opportunity to remind readers that *THE CONNOISSEUR* neither buys nor sells on behalf of clients. Its valuations are free from any suggestion of undue influence, and will remain so.

In our April number was printed a brief account of the progress made by this department. Since this was written, our experts have had the pleasure to identify pictures by such men as Esteban Jordan, G. Bogdani, Sebastian del Piombo, Carlo Maratti, Ribera, Antonio de Perada, Baptiste, J. C. Schotel, Smirke, Richard Wilson, Rosa da Tivoli, and many others. In addition, we have pronounced on numerous prints, pieces of pottery and porcelain, glass, silver, and the usual olla podrida entrusted to us for examination. The furniture has been quite interesting, and has mirrored faithfully the boom which marked the past season. If the coming months are freighted equally with the promise of high prices, very large sums of money will change hands in the world of collecting.

**Tapestry Panel.**—B2,542 (Lymington). So far as we are able to judge from the tiny photograph, we do not consider that the panel is of any great age, but dates probably from the Victorian period. As such, it would not interest collectors of tapestry, but as a piece of decoration it might fetch as much as £10 or thereabouts.

**Oak Cupboard.**—B2,585 (Ludlow). Your rough sketch only enables us to ascertain that the cupboard is of a design not uncommon during the seventeenth century. It is impossible to say, from the data to hand, whether it is genuine, or what is its value.

**Jug.**—B2,696 (Stoke-on-Trent). Judging from the photograph, this is Worcester, and belongs to the Queen Charlotte pattern. If perfect, it should be worth approximately £8. We regret that it is impossible to value the miniatures without seeing the originals.

**Brown-glazed Jug.**—B2,821 (Totnes). We cannot identify this from the drawing or description, but doubt very much whether it is of any great interest. We do not think it suitable for Christie's.

**Cup and Saucer.**—B2,828 (Reading). The specimen fragment shows the cup and saucer to be of the so-called "Jesuit" china. It is Chinese, early eighteenth century, the design being copied from a European engraving of Juno. Value of the cup and saucer, say 30s. We cannot identify the "T. & B. G. New Wharf" mark, which is presumably that of a late Staffordshire firm.

**Corner Chair.**—B2,829 (Dublin). Judging from the photograph, your corner chair dates from the middle of the eighteenth century. Assuming it to be mahogany and antique, we should estimate it at about £12.

**NOTICE.**—A few enquirers have omitted to remove their goods after an opinion has been given on them. We venture to remind those concerned that, although all due care is taken of articles submitted to us for inspection, we cannot accept any responsibility for their safety while in our possession. As the pressure on our space is very heavy, we should be obliged if these clients would take steps to remove their goods at the earliest possible opportunity. Reference numbers should be quoted in correspondence.

## Heraldic Correspondence

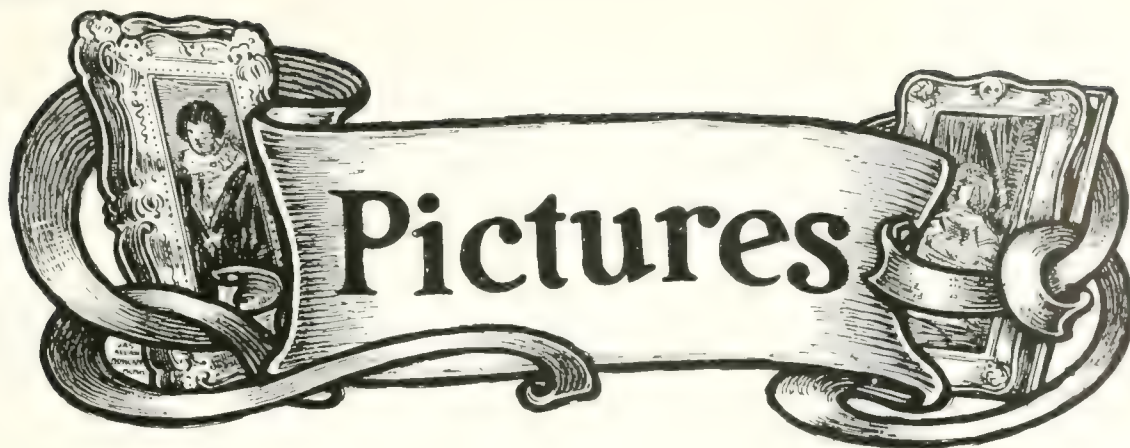
**FISHER.**—Edward Fisher, of Mickleton, co. Gloucester, third son of Richard Fisher, of Lattford, near Standon, co. Herts, Esq., descended from Henry Fisher, of Alderwaye, co. Stafford, confirmation of arms by Sir W. Segar, Garter. I. Gules three demi lions rampant or, and a chief of the second. II. Argent on a fess engrailed azure three crosses patée or. III. Azure three eagles displayed or. IV. Ermine five chevronels gules on a canton of the second a lion passant gardant or. V. Barry of six argent and gules, on a bordure azure eight martlets or. VI. Vaire, a pale sable. VII. Gules three lozenge-shaped cushions argent, tassels or. VIII. Barry of ten argent and gules a lion rampant sable. IX. Argent three horse shoes sable. X. Quarterly, gules and vaire a lion rampant argent. XI. Azure, a fess vaire between three eagles or. XII. Pale of six argent and gules a bend vaire of the first and sable. *Crest*—A demi lion rampant gardant or, holding in its paws an antique shield gules, the scroll bord. of the first.

Henry Fisher, of London, gentleman.—Will dated 24 June, 1651. Proved 14 Oct., 1651. Further administration 15 June, 1653, granted to Henry Fisher, eldest son and heir of Henry Fisher, late of S. Clement Danes, gentleman, deceased. The testator desires there may be peace between his son and his son-in-law, Mr. Christopher Bodly, and also names a bond for £100 from Mr. John Prickman, deceased, and his eldest son and heir. Son John Fisher. No executors named.

**HALEY.**—John Haley, of Edgewarebury, co. Middlesex. Grant of arms by Sir W. Dugdale, Garter, and Sir H. St. George, Norroy, 27 Jan., 1679. Azure, three goats trippant and a chief argent. *Crest*—A goat's head erased ermine goiged by a chaplet vert roses gules.







# Pictures

## Alexander Pope (1763-1835)

ALEXANDER POPE came from a family of artists. His father, Thomas Pope, son of Stephen Pope, of Cabragh, was a miniaturist, as well as an accomplished copyist of the old masters. His uncle, known as J. Pope Stevens, was, if we are to accept the testimony of a number of portraits belonging to Dublin, and engraved by J. Brooks and Andrew Miller, no mean portraitist. Alexander himself was the youngest of four artist sons, the eldest of whom was Somerville Stevens Pope, while Thomas Pope Stevens was the brother immediately his senior.

Alexander Pope appears to have been born in Cork, in 1763. His name is to be found as early as 1776 in the roll of the Dublin Art School, at which time Francis Robert West was occupying the post of Professor of Drawing. According to Mr. W. Strickland, the author of the *Dictionary of Irish Artists*, the father, himself an artist, effected the introduction of his son to Hugh Douglas Hamilton (1739-1808), then a fashionable artist in crayons, with a view to the boy taking instruction from him in his art: but as H. D. Hamilton left for London about 1764 (he lived for a couple of years in Pall Mall, and subsequently, in 1766, took up residence in St. Martin's Lane, prior to visiting Italy),

## By R. R. M. See

these lessons cannot have continued for very long, if they took place. It was not until 1791, twelve years later, that he returned to Ireland, a fact which would seem to lend colour to the supposition that it may possibly have been Gustav Hamilton, the bookbinder, portraitist, and pastellist, from whom Alexander took his lessons. This Hamilton was unconnected with Hugh Douglas of the same name, though no little confusion between the two has existed from time to time. In the same way William Hamilton, the English portraitist, pastellist, and miniaturist, has on occasions been confounded with his namesakes.

No matter from what source Alexander Pope may have derived his original inspiration, we find him in 1777 and 1780 sending to the Society of Artists, in William Street, Dublin, both drawings and small portraits. Soon after this he returned to his native town of Cork, where he practised his art for several years. Having met, however, with marked success in some private theatricals, in which he took part at this time, he determined to try his fortune on the stage, and in consequence, to some extent, abandoned his work as a miniature painter and pastellist.

To quote once more Mr. W. Strickland, one of the greatest authorities on the Irish artists,



and a writer to whom we are indebted for much valuable information in connection with our recollections of this artist, we are told that in this period Pope was for his private life a very different man from the one who appeared on the stage. He was a very pleasant, unassuming, and unassuming man, so that it is not a matter of surprise that he should have been so popular with the other artistic world. He was a very pleasant, unassuming, and unassuming man, so that it is not a matter of surprise that he should have been so popular with the other artistic world. He was a very pleasant, unassuming, and unassuming man, so that it is not a matter of surprise that he should have been so popular with the other artistic world.

rather than his histrionic ability, would apparently account for his prowess: for his acting lacked power, and though he made headway with the public, the majority of the critics, if we refer to the gazettes and journals of the day, were adverse to him. He was considered at his best in the part of Henry VIII., in which rôle he is represented in the Garrick Club portrait, by M. W. Sharp, as well as in Hamlet by Gainsborough Dupont. There also exist a number of portraits by his Irish friend and protégé, Sir Martin Archer Shee: while in other pictures, such as *The Gamester*, by Mather Brown, he has been depicted in company with his wife.

The dining club, which was called the Garrick's School, to which Pope belonged, met once a month during the theatrical season: and of this, Pope's first wife, Miss Younge, had the exceptional honour to be



MISS YOUNGE, 1832

elected the sole actress member, so that the two enjoyed the privilege of being at the same time members in their own right. He continued his portrait work during this period, and many of his sitters were, naturally, his confrères of the stage. On referring to the pages of the Academy catalogues, we find him commencing with the portrait of Mrs. Siddons, and continuing to exhibit at numerous shows right up to 1831. Among his exhibits we find portraits of Thomas King, Herebon, Charles Kemble, Kean,

Franklin, Fawcett, W. Cook, Turner, and Lewis, while among the fair sex he depicted the features of Miss Hamilton, Mrs. Siddons, Mrs. Crouch, Mrs. Mathews (his first wife), Miss Younge, and his second wife, Miss Campion, only to mention a few haphazard names. But he by no means confined himself to personalities of the stage. Among society folk, we find him painting portraits of Henry Tresham Ponsonby, Thomas Lord Cremont, Boydell, the Lord Mayor, the Duke of Leeds, the Lord Chancellor, and many of their womankind. One of his most charming works is that reproduced in colour in this magazine, namely, the portrait of Lady Francis Ducie, daughter of the first Earl of Carnarvon.

Among professional men, Pope's greatest friends were Cook, the barrister; Dr. Godbold; the celebrated auctioneer, Robins; Michael Bryan, the author of the first



FANNY AMELIA FOLEY, BEQUEATHED BY MRS. FOPL (3RD WIFE) IN 1835  
BY TERMINATION OF THE GARRICK CLUB



MRS. WESTON 1815

Nor did he forget the political friends of his

his Academy pictures number of the leading men in the Irish political world, such as Hughes, Henry Grattan, and J. P. Curran, to quote but three names culled at random. Thus it may be said that his theatrical success in no way led him to abandon his career as a professional portraitist, but rather rendered more wide and varied the circle of acquaintances from whom he formed his clientèle.

As already mentioned, Pope's first wife was Elizabeth Younge. After twelve years of married life, she passed away, being buried (1797) in Westminster Abbey. Her house in Half Moon Street, Piccadilly, was left by her to her husband, who allowed no more than ten months to elapse before he decided to take to

A young and pretty Irish widow of Waterford, likewise an actress, was the object of his second choice, one Mrs. Spence.

by the name of Maria Ann Campion. But this marriage was of but short duration, for this second wife died at the early age of twenty-six.

in Westminster Abbey.



THE MISS MONEYHILL AT THE PINET IRISH PERIOD



AFTER TENNYSON, SEATED EARLY LONDON PERIOD

predecessor. The portrait of her by Shee, exhibited in the Academy of 1803, now hangs in the Garrick Club.

By no means disheartened by his unfortunate essays in matrimony, Pope made yet a third venture in 1807, when he espoused the widow of the Royal Academician, Francis Wheatley, herself a portrait painter, and the exhibitor of flower studies and botanical drawings. The maiden name of this lady, who survived Pope up to the year 1838, was Clara Maria Leigh.

Of Pope as an artist much may be said. A survey of his work places him on a level with Edridge, whom, indeed, he even surpasses on occasions. He compares equally favourably with Adam Buck, whose works are often mistaken for his own. Adam Buck likewise hailed from Cork, though he worked mostly in Dublin. He did not take up residence in London until 1795. Indeed, the close technical resemblance between the work of Pope and of Buck inclines me to the belief that there is more likelihood of Pope having taken lessons from Buck than from Hugh Douglas Hamilton; though I must admit that there has been, up to the present date, no documentary evidence discovered in



MISS ELIZABETH PONSONBY

1810



MRS. ANNELEY

1806



CAROLINE WHEATELY

1815



MRS. STONER

1812

support of my theory. Still, the fact remains that the best Popes, when they happen to be unsigned, are in-  
 tended to be of Adam Bucks; the reason being due, as in the case already cited in my previous articles, to the greedy desire of their  
 vendors to secure that commercial advantage which accrues from attributing a work by a less recognised genius  
 to a more widely ac-  
 claimed contemporary. In this way the foolish vanity of unwise collectors, who prefer the kudos of big names to the intrinsic merit of the lesser men, who, so far from collecting for art's sake, neglect quality and artistic merit in their pursuit of com-  
 mercial values, has led to less than justice being done to the men who, though less generally recognised, have yet been possessed of scarcely less genius. When will the collector learn that names are of relatively little importance, while quality, irrespective of reputation, counts for everything?

Edridge (1769-1821), the miniature painter, was born in Paddington. The son of a tradesman in St. James's, Westminster, he received his education from his mother and from a school at Acton. At the age of fifteen he was articled to William Peter, studied at the Royal Academy, and there attracted the attention of Sir Joshua Reynolds. In 1789 he began to paint landscapes with Thomas Hearne. In 1814 he was made Fellow of the Society of Antiquaries. In 1817 and 1819 he visited France, and in 1820 was made an Associate of the Royal Academy. He died in Margaret Street on April 23rd, 1821, and was buried at Bushey. Pope made his acquaintance in London, and the friendship between the two explains many peculiarities and points of resemblance in their work. The portrait of Pope reproduced here is carried out completely in water-colour, as in the case

(14)

M. A. POPE (M. A. CAMLION)

EARLY LONDON PERIOD

of that delightful little oval of *The Misses Moneyhill at the Spinnet*. Here the artist, working almost as if executing a miniature on paper, is fully bearing in mind the precepts of the miniature painter working on ivory or vellum; here are the blue shadows, so beloved of Cosway, Engleheart, and Plimer, though there is no use, at this time, of the method of sable stippling, which he seems to affect more at a later period. He is clearly under the influence of the teaching of Robert West and Buck in heads like those of Mrs. and Miss Annesley, executed direct in water-colour (his method about 1806 and 1807), and we find his works extremely broad. If we take the finished sketch of Mrs. James Adam, when Caroline Wheatley (*Sketch of*

*dear Caroline*, by A. Pope), we find him using, in juxtaposition with plumbago, slight washes of water-colour, strongly reminiscent of Sir Thomas Lawrence's tinted drawings. Such drawings, however, belong to the second decade of the nineteenth century. Some ten years earlier, we find similar characteristics in the finely finished drawing of *Lady Duclie*; there his pencilling has completely disappeared, and the whole been covered with a delicately toned water-colour, achieving a finished work equal to any good Adam Buck.

There is a wistful charm, as well as great vitality, in the other drawing reproduced in these pages, by permission of Messrs. Agnew, and signed and dated 1805. The lady represented in the midst of the landscape is very possibly his friend, Mrs. Raikes. In the drawing of *Miss Kate Fleming*, sister of the Member of Parliament for Hampshire, a work belonging to a later period, the landscape and the entire background are in lead pencil, as is also the dress; the flesh-colour is applied direct in water-colour stippling, executed from right to left by means of little brush-strokes. This is

a usual idiosyncrasy in the case of an artist who has practised to a large extent in miniature painting on ivory, as was the case with Pope in regard to the miniatures of the various Mrs. Popes and other fair actresses of the day, works of which numerous reproductions have been made in print.

This technique is perhaps still more marked in the unfinished portrait of *Mrs. Oakley*, which is, to our mind, the finest drawing of those here reproduced. In this the artistic verve with which the work has been begun has not been marred by the temptation to indulge in excess of finish, a defect discernible in certain of his other works. In this drawing, which also belongs to the first decade of the nineteenth century, the pencil has been broadly used, and the artist has, in order to get the final effect at once, left the hands to be done later. The colour of the sky has been dashed in, the flesh passages have been tinted, and the face has been heightened by those bold touches of the sable brush already mentioned. In the miniature on ivory he has followed very faithfully his method of juxtaposition stipples, following in this rather the style of Ozias Humphry and of Chinnery (in his earlier period) than that of Cosway, Smart, or Engleheart, who were accustomed to blend their colours more closely.

Pope appears to have done a certain amount of work in oils, as is testified to by his portrait of Mrs. Crouch, engraved by Ridley. None of his oil-paintings



MRS. POPE, II. (M. A. CAMPION)

Ridley. It is even to be found in the sketches of Mrs. and Miss Annesley.

In private life, Pope is said to have been quite a dandy, and many stories are told of his fastidiousness and epicurean tastes in regard to the pleasures of the table. There is, in particular, a tale of how on one

occasion he gave vent to a storm of fury and indignation in consequence of the unexpected appearance of a magnificent haunch of venison, after he had, on the assurance of his host that he had been bidden to a plain family dinner, partaken heartily of a plentiful helping of boiled beef! Indeed, his gourmandising propensities are partly responsible for the financial straits in which he found himself at various times. In a letter to Edmund Kean, who offered him an engagement for the Dublin season on very advantageous terms, he



MRS. CROUCH

1815

In the month of  
Plymouth at the time it  
is exactly the season for  
the month of the  
good engagement and  
a good deal of per-  
formance.

Through the bequests  
of his wives, he came  
into a considerable  
amount of property, but  
a consistent course of  
good living quickly dis-  
persed this. Report  
has it that he was in the  
habit of entertaining the  
dramatic critics of the  
day very lavishly and  
handsomely, in order,  
by his feasts and bribes,  
to disarm their occa-  
sionally harsh attacks  
upon his acting.

His tendency to over-  
fastidiousness is borne out by the anecdote of how he  
refused to sit at table with Catalani, because he had  
once seen her cut a fricandeau with a knife. Inci-  
dents such as this were apt to give great offence to  
persons of distinction, and led to an inevitable loss of  
patronage. And still more objectionable did his friends  
and patrons find his habit of  
ensuring that, when invited out  
to a meal, the table should be  
equipped with all those rarities  
and luxuries in food which his  
appetite craved, by availing  
himself of the simple expedient  
of ordering them to be sent to  
the host's house at the latter's  
expense! Though it is difficult  
to credit so astounding a re-  
port, it is freely referred to in  
documents of the day, and goes  
to prove that our artist, as well  
as being of gluttonish propen-  
sity, did not exactly shine in

Pope died in his house in  
Store Street, Leicester Square,  
in the year 1742. His draw-  
ings executed towards the  
latter part of his life degener-  
ate badly, while the ugly style



MISS ANNESLEY

LONDON PERIOD

of the dress of the day  
did not tend to con-  
tribute towards beauty,  
a remark which like-  
wise holds good of Mas-  
querier. For his art,  
charming though it was,  
had not the quality of  
greatness, and pretti-  
ness was always an  
important factor in it.  
When deprived of the  
opportunity of exploit-  
ing such prettiness, his  
drawings might still  
remain accurate, his  
colour pure, simple,  
and artistically blend-  
ed; but his art could  
not succeed in sum-  
moning a pretty drawing  
or a pretty miniature  
from a sitter clothed  
in an ugly dress, even if  
the sitter herself were en-  
dowed with good looks.

For pretty features could not fail to be swamped under  
the hideous curls and unbecoming frills and bonnets  
which held sway in feminine costume under William IV.

To sum up, Alexander Pope's chief qualities lie in  
his delicacy of colour, his exact and pretty drawing,  
his elegant and refined composition. With his perfect  
understanding as to the hand-  
ling of pencil and water-colour  
brush, he combined a keen  
perception of the surest  
method of pleasing his sitters  
and their friends, for it is ob-  
vious that he sets out not so  
much to convey an unflatter-  
ing likeness as to give a pleas-  
ing picture, an end which he  
achieves to perfection. It can-  
not be maintained that his  
works can be regarded as being  
on the same level as the mas-  
terpieces of the eighteenth cen-  
tury, but he undoubtedly occu-  
pies a very prominent position  
among the draughtsmen and  
portrait painters of his day, and  
is worthy of considerably more  
appreciation and attention than  
have been accorded to him up  
to the present.

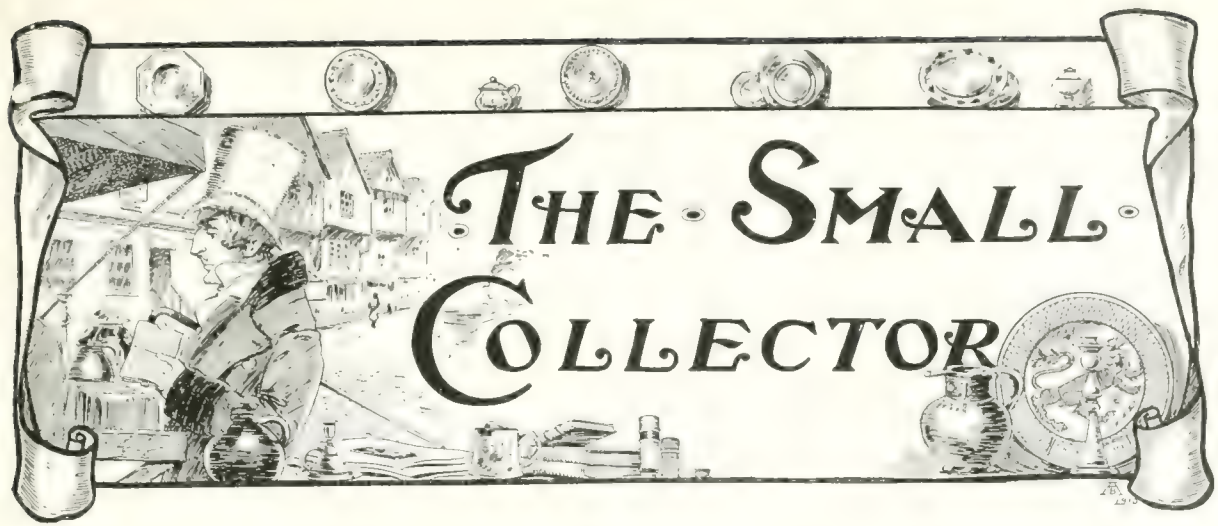


PORTRAIT OF A LADY (MRS. RAIKES')

BY ALEXANDER LOPE

*In permission of Messrs. AGNEW & SONS*





## The Small Collector

## Part II.

By Bohun Lynch

PEOPLE who are not collectors, or lovers of antiquities, who can pass three furniture shops in succession without pausing to glance at the windows, often ask what exactly is the virtue in age. Cabinet-making, they point out, is as excellent now as ever in the past: admirable things (of old designs too—if you must have old designs) can be bought to-day if you don't mind what you pay for them. The passion for genuine antiques is, they declare, purely sentimental and rather foolish.

Very well. Take Nos. i. and ii. and have them copied now in good seasoned oak, but without any meretricious aid of colour, howsoever applied. Consider the result. But for the ancient convention of

design the copies would be well-nigh negligible. The originals, however, richly brown (the panels of No. ii. are almost black), of an age that even without knowledge is obvious, are definitely pleasing through the sanction of antiquity. In point of fact, these four panels were bought at a small parochial rubbish sale in the Midlands about five-and-twenty years ago. Ranged on a bench between the squire's cast-off shooting boots and a work-basket of coloured straw, they fetched almost a shilling each, because the sale was for a good object, namely, for the expenses of the very church from which, I am convinced, they were originally filched. Their interest lies, therefore, in their history, ecclesiastical and technical, as well as



NO. I. CARVED PANELS

ADAM AND EVE, AND THE ANNUNCIATION



NO. II. ADAM AND EVE



ALAM AND EVE, AND ABRAHAM AND ISAAC

of the work and workmanship. They may not be beautiful, but they are nice. Without their age these panels would be nothing. To get pleasure from modern work is to get to Meville, who occasionally deserts the path of the diligent amateur who is unafraid of working out his own designs.

On the right in No. i., representing Adam and Eve, is somewhat later than the rest. The drawing is finer, the carving less confident, but more controlled. In No. ii., Adam and Eve are in a mould than in the other panel, while the arms of the stout angel about the sword of Abraham, and the head of the angel about the sword of Isaac, are worth observing.

The small but conscientious collector, who cannot afford everything that he sees and likes, has to make

shift very often with the second best—ornaments, for instance, like these panels, which are crude examples

of a period that certainly produced finer carving. He must cultivate the knack of seeing good things in the rough, broken and weather-stained maybe, but capable after repair of taking an honoured place. He must be able to appreciate the guile by which forgeries are deliberately smashed and left out in the rain, and yet to learn the folly of persisting suspicion. The best things of all are these which have never been—in the rough. In that their fineness lies. Beautiful and elaborately carved tables of the seventeenth century were always rare. In the reign of Charles II. there was one person who could afford to procure really good furniture to every eight hundred or so who can now. Such furniture was, so to



NO. III. A SAINT OR ANGEL

put it, always in a good home, and always has been ever since. Very often it has remained in the same house, outside of which, the purist maintains, it loses half its aesthetic value. From time to time during the past, and today more frequently, fine furniture comes up for auction, and is sold for a heavy price. It is not only rich in the colour and association bred of age, but its decoration and workmanship are of the highest order, and it would be valuable on that account if it had but left the workshop yesterday.

The diligent enthusiast is sometimes favoured by outrageous good fortune. The looking-glass, No. iii., is a case in point. This is interesting because it is one of the rare instances in which a fine thing has, during a chequered career, passed through a "rough" stage. It was left by a lady of great possessions at the beginning of the



NO. IV.—CHAIR      CIRCA 1700

nineteenth century to a society which must remain anonymous. In that society's possession it remained for nearly a hundred years, and was finally sold to a private collector, who had heard of but never seen it—curiously enough, for an extremely moderate price. My private conviction is that the individual who disposed of the looking-glass had no right to do so, and lacked the authority of the society of which he was a member. The carved woodwork was in perfectly good condition, but had been coated—thickly—with white paint, an act of vandalism which in numberless instances has in the long run preserved fine specimens for the enjoyment of the twentieth century. This paint was carefully removed and the carving re-gilt. The glass itself is modern. But if the name of Thomas Chippendale and his school be used in connection with it, there is more



NO. V.—ASTLEFORD, RIDGWAY, CANTWELL, FEELS, AND LAVENPORT CHINA

a presumption. Very similar designs are to be found in the *maker's Director*.

The chair, No. iv., is one of a pair, both of which are in good condition. The seats only have been re-caned. Their date is about A.D. 1700. They were bought at a country sale about thirty years ago at a price, it may be permitted to state, such as would compare favourably with their cost were they made one half as well to-day. But in this case it is useless to apply the test of modern workmanship. An inlaid cabinet made the day before yesterday might be very nearly as pleasing to the eye as one made before Queen Anne was dead: principally because the method of work would be, in some cases, almost the same. Here there is a certain admirable lack of pure and finished exactitude in the mouldings of the back which is characteristic of the time at which it was made. It might be precisely reproduced to-day, but the chances lean strongly towards mitred corners and the ultimate refinements of planing. This is not intended to decry perfection of line, but that slightest inaccuracy which yet falls short of crudeness serves best, somehow, especially in walnut, to draw attention to sweet proportions.

In the miscellaneous collection of china, No. v., the teapot (which is frequently in use, as "collected" china should be, and which makes excellent tea) is Castleford, and has a flanged lid, and not one which slides, which is so frequent a feature of the Castleford teapots. The large brown and white jug on the right is a good specimen of Ridgway, and the small jug beneath it, lavender and white in colour, is a Caldwell. The other small jug is probably Staffordshire. The large mug is Liverpool, black transfer, and, together with the teapot, were bought about ten years ago for a third of their present value. The little pierced dishes are Leeds, while between them is a Davenport plate, copper printed and copper tinted. The two cups and the saucer on the left are old Bow, though the saucer on the right, a fairly good match in point of colour, is not.

China was probably the first object to attract the collector's eye, when the beauty of ancient things was first appreciated, and the several items in the accompanying illustration were all procured some years ago.

No. vi. is a silver cream jug, quite worthy of taking an honoured place on its own merits. Extrinsically, it is interesting because it was formerly the property of Richard Brinsley Sheridan. It has changed hands thrice only since his day: but its history, though fully

established, is of purely personal interest, and there is no need to repeat it here.

Beautiful things bought, coarsely speaking, for show, or—less coarsely speaking—to be put into a cabinet and worshipped as at a shrine of sheer adornment, are very well. But when they are used, as in the case of the china above, they are a great deal better. The small collector hangs up Nos. i. and ii. upon the wall to be looked at, for they have no other purpose, and never had; but he is often unable to make the best of things in cases where his possessions are, individually, useful. He can, and often does, allow his friends to drink their tea at the same table from cups of diverse wares, but when with those cups (upon an indifferent tray) he sets the cream jug of R. B. Sheridan, he feels that he ought to have a teapot, or at least a sugar basin, to live up to it, in keeping. This brings him either to extravagance or to despair—of which the former is preferable.

Gate-legged tables, ancient or modern, are to be found innumerable. Despite Philistine jeers at the awkwardness of their legs, such tables, large and small, are exceedingly convenient, and their designs are almost invariably pleasing. Unlike most furniture of their original period, they have been copied ever since, not as curiosities, but—simply—as tables. Even in the middle of the last century they were made, so that really their "period" can scarcely be confined to the seventeenth century. I know three such tables which have been in the same house for fifty years, but of which, judging by their colour and condition, it is hard to believe that they were joined much earlier.

Of course, there are many forgeries, and, as in other things, component parts from various sources are assembled and sold as complete and original. Modern reproductions are stained in what Tottenham Court Road is pleased to call "antique colour," and good oak is treated with other indignities. But the frank copy, untouched save with oil and then beeswax, is much to be preferred.

A gate table of some kind is always one of the first attractions of the beginner in collecting, who finds it increasingly difficult to procure one authoritatively to be pronounced a genuine example of, let us say, the earlier period.

No. vii. has one new flap and new feet; the top is circular. The only uncommon feature is the arched frame. This table is of a rich and ruddy colour, save for the new flap, which, while in the dealer's hands, was doctored to match the rest as nearly as possible.

Almost more common an object of the beginner's search than the gate-legged table is the chest as exemplified by No. viii. There are enormous numbers of these—original, in good condition, old—that

is, dating from any time in the seventeenth to the middle of the eighteenth century, and even later—up and down the face of the country. Earlier specimens are to be found, but these are much more rare. Chests are of all sizes, many plain, many beautifully decorated with carving, hundreds spoiled by unsuitable designs carved upon them in later times. Their history is too well known to require repetition, but it may be emphasised that good chests are still easily procurable, though the price of them, like everything else in that genre, has greatly increased. That in the illustration suffers from the carving on its panels, which



NO. VI.—SILVER CREAM JUG  
ONCE THE PROPERTY OF R. R. SHERIDAN

is almost certainly of a later date than the chest itself. The simple design on the top rail is probably original. The chequered inlay of holly and ebony may be. Of the ornaments on the top, the box is of Chinese lacquer, and is, it is to be feared, a trifling example of that behaviour in territory occupied by an enemy which we of to-day have found so reprehensible in the case of German collectors in Belgium. Loot from the Summer Palace at Peking, in short. The bronze vase is also Chinese, legitimately procured from a provincial dealer. The head is carved in box-wood, almost ebony-black in colour, found in a country cottage by



NO. VII.—GATE-LEG TABLE WITH ARCHED FRAME

a country doctor—in perspicacious instances, a member of the most fortunately placed profession for such discoveries.

The grandfather clock, No. x., was bought at a

most admirable cabinet-maker to build a case for it of the finest walnut. This is a very tall clock, and the condition of it is perfect.

Long gone is the day when the Islington Cattle



NO. VIII.—CLOCK, WITH CARVING OF LATER DATE

sale at Boston, in Lincolnshire, from which county hailed its maker, Stuart Watts. As in the case of another local clockmaker, mentioned in a previous article, there is no record to be found of this man.

"Then the clock can't be of any importance," a dealer contemptuously observed to the collector—of commercial importance, one might qualify. A clock by a renowned craftsman naturally fetches a bigger price. Mr. Stuart Watts does not appear in no list that I can find of his fellow-tradesmen, and is unknown to an extremely important dealer. This sort of thing is not uncommon. For him, all that matters is that Watts, once upon a time—roughly two-thirds of the way through the eighteenth century—made a clock which keeps good time in the twentieth year of the twentieth, and that he found a

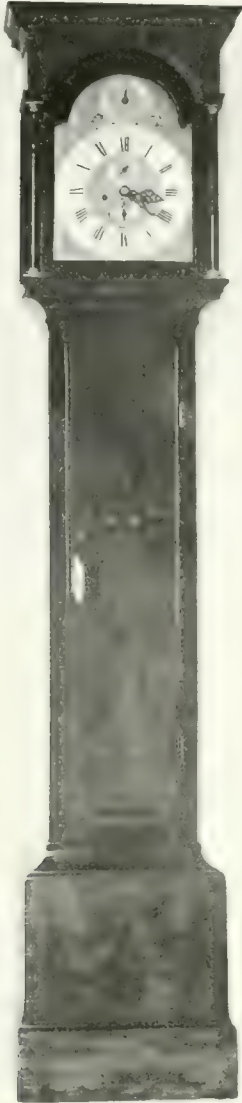
Market offered a good chance to people with a quick eye, which disentangled from their surrounding rubbish rare ivories for halfpence, old masters too for pence. For too long now have the more splendid makes of motor-cars purred up that sordid hill. Still, but two years ago, the little table in No. x. changed hands there for about its present value as firewood. The design indicates the influence of Sheraton, the warm colour and the wear of it a period not much later than his. It is made of apple-wood.

On this table is a little Nankin bowl, a small cup and saucer, and a sugar spoon in the form of a shell—all blue and white. The glass behind them is engraved, and has a plain spiral within the stem. The picture above is woven of coloured paper strips into a sort of canvas; only the face and hands of

## *The Small Collector*

the old man are painted. This was brought from China in the early 'seventies. The colouring is a

old man, the daintiness of the faun by his side, who looks with limpid and pathetic eyes to the



NO. IX.—GRANDFATHER CLOCK BY STUART WATTS

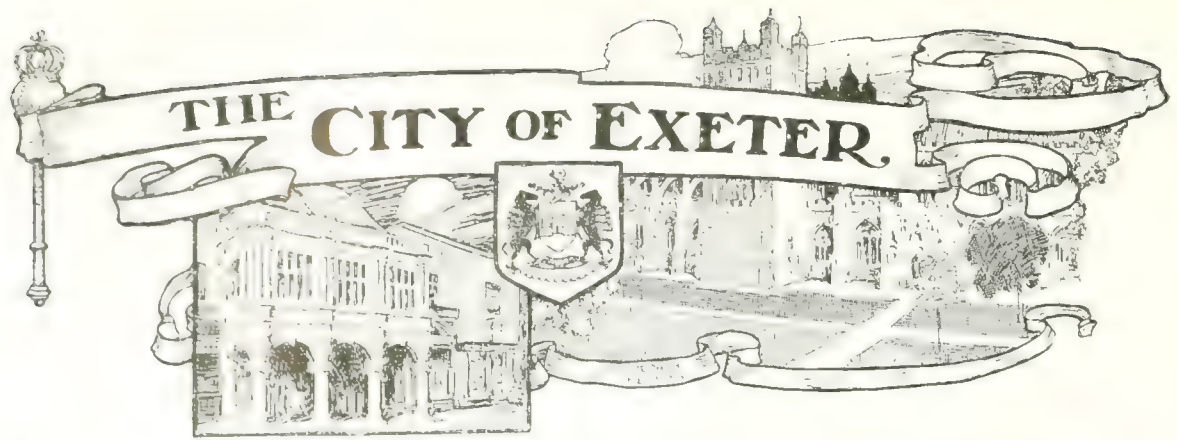


NO. X.—APPLE-WOOD TABLE—HERALDON PIERCE

delightful harmony of old rose and yellows, and pale blues and greens. The extreme benevolence of the

cauliflower held ready for him, makes this curious picture, to live with, an abiding joy.





## Wrought-iron Regalia Racks of the City of Exeter

By H. Tapley-Soper

THE CITY OF Exeter's official insignia includes four maces, two swords of state, and a cap of maintenance, illustrated in *THE CONNOISSEUR*, vol. xxii., pp. 17 and 18. When maces were first used by the city is unknown, but it was certainly at an early date, for in 1263 an order was passed for the election of four sergeants-at-mace, named *sub-ballivi*. Ever since it appears to have been the practice to appoint four mace-bearers. Records of the maces themselves are found in official documents as early as 1387. The fate of these early examples is unknown. Those at present in use are of silver-gilt, about 30 inches in length, and bear the London hall-marks of 1730-1, and the initials G.W., for George Weeks, their maker. It is probable, however, that these were the old maces. The oldest of the two which were presented to the city by Edward IV., on the occasion of his visit in 1472, is now carried before the mayor on all public occasions. The sword of state, presented with the maces by Henry VII. on his visit in 1485, is now

similar injunction that they also should be carried before the mayor. The cap of maintenance was, however, for many generations, worn by the sword-bearer on ceremonial occasions, but it is now carried before the mayor on a velvet cushion.

I have failed to ascertain the date at which it was first considered desirable to provide fittings or holders for the reception of the insignia during the mayors' visits to church or elsewhere, but at least fourteen of these racks or stands have survived. It is generally supposed that they were originally placed only in churches, where it is said they were specially provided whenever a member of the congregation was elected to the dignity of mayor, it being the custom for him to attend

his parish church, at any rate on some occasions, in state, accompanied by the aldermen and councillors, preceded by the city insignia. Examples of these racks still remain in the cathedral church of Exeter, in the small parish church of St. Lawrence, in the chapel attached to Wynnard's Almshouses, and in the Guildhall.

The racks which remain



FIG. 1. WROUGHT-IRON REGALIA RACK, EXETER MUSEUM.



PORTRAIT OF A LADY  
BY ALEXANDER POPH

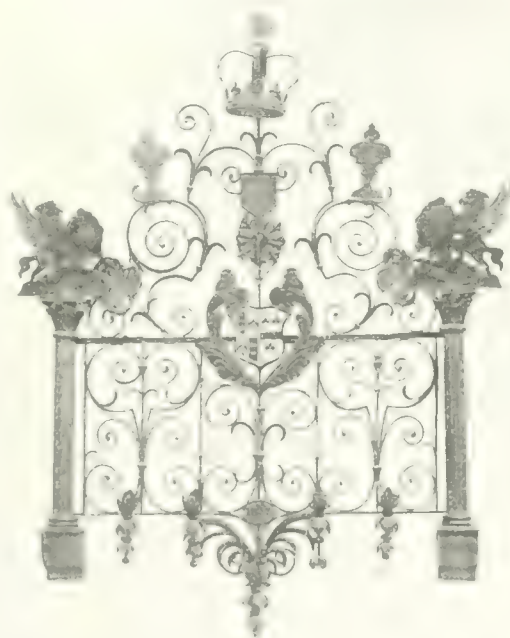


in the churches are still occasionally used for the purpose for which they were made, but some have been refashioned for other purposes. An example which has for many years been in the interesting Norman church of St. Mary Arches, Exeter, was recently converted into a contrivance for suspending the font cover. Two others are in the church of Cheldon, in North Devon, where, mounted on a pitch-pine base, they divide the nave from the chancel, and are described in the local guide-books as "a wrought-iron rood-screen." In design they are dissimilar, that on the south side being the older, and bearing the date 1737, with a coat of arms displaying *azure a chevron ermine between 3 pelicans in their piety or, for Culme*, impaling *gules within a border engrailed 3 crescents ermine*. Arthur Culme was Mayor of Exeter in 1737. The other rack bears the date 1743, and has upon it a shield displaying *a fess ermine between 3 badgers argent*. Local tradition says this coat is for *Brock*. As far as I am aware, it has no connection with Exeter, but may have been placed here by a Cheldon parishioner. These stands have been in the church since the middle of the nineteenth century, and are said to have come from old Eggesford House when the Earl of Portsmouth built his new mansion in 1820. Another locality from which the later of the racks may



No. II.—MACE RACK IN EXETER MUSEUM

what more ornate in design, survive in several of the old Bristol and London churches, notably at All Hallows', Barking, which possesses several beautiful examples. I am rather surprised to find that there is no reference to mace racks in Mr. Starkie Gardner's excellent work on *English Ironwork*.



No. III.—MACE RACK IN THE POSSESSION OF DR. DELPRATT HARRIS

have come is East Cheldon House, which until the late 18th century was a mansion of some importance. It was the residence of the Cornell family, whose monuments are in the church, and, as mentioned in the memorial inscription, Alice Cornell married Philip Elston, of the city and county of Exeter. He was Sheriff of Exeter in 1740, and Mayor in 1743, the date which the regalia rack bears. As far as I can ascertain, mace stands of this description are peculiar to Exeter; but sword-rests, apparently of the same period and similar, though some-

Two of the Exeter examples, which are here illustrated, are now in the Exeter Museum, No. i. having been recently presented by Mr. Edgar Ware, son of a former mayor; and No. ii. loaned by Sir Channing Wills, Bt., chairman of the Museum and Library Committee. The latter example was formerly in the possession of Mr. Elihu Brand, of Exeter, whose interesting collection was dispersed after his death in 1914. No. iii. hangs in the hall of Dr. Delpratt Harris's house in Southernhay, where, he

placed by his grand-  
father, William H. H. Wood,  
in May, 1882. The ad-  
dition of the shield above, is ob-  
viously an addition of  
this period. The upper

and the lower shield  
14.0

trefoils slipped vert.

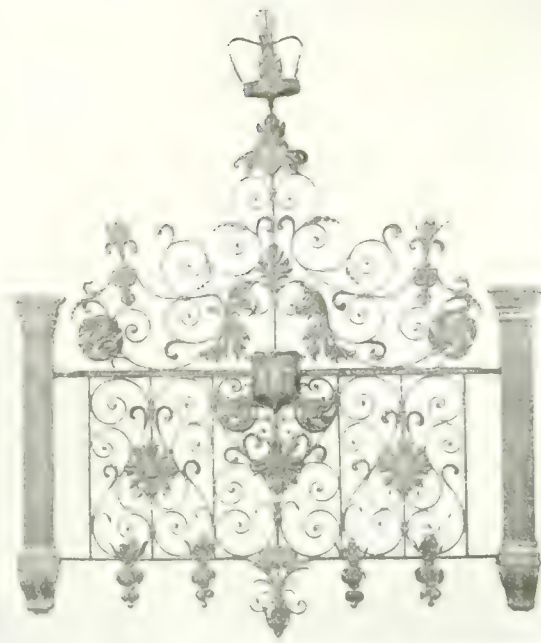
From the illustrations Nos. IV, V and VI (Fig. 1) it will be seen that these racks are fairly good examples of provincial ironwork, apparently of the eighteenth century, but the ornamental work, such as the crowns, etc., of Nos. i. and iii., made from sheet-metal, are

wrought-iron work. They are, in fact, flimsy  
and were probably made  
by another craftsman;

perhaps, supplied to

dred corners used by

provided by special  
makers of this class of



No. IV - MATHS - IN THE 11th GRAMMAR SCHOOL

western estates, and des red to indicate this association on his mace rack.

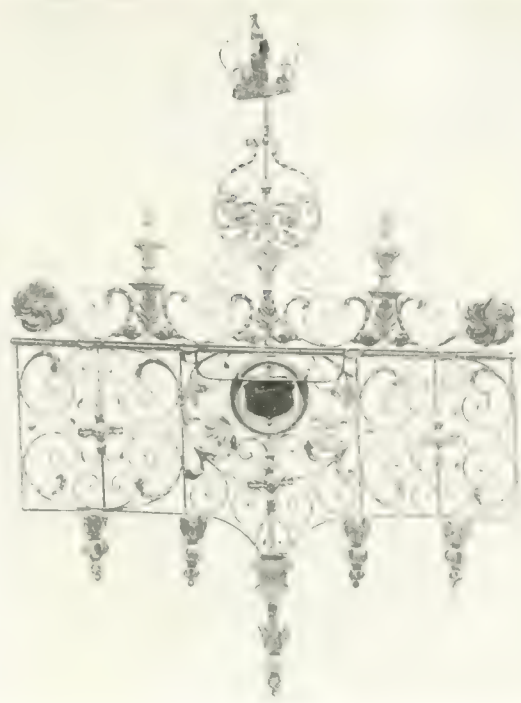
In general outline all the specimens of these racks that I have come across are similar, and are invariably

coloured in blue and red, with a liberal addition of gold. Hanging on a church wall they look quite well, and when actually sustaining the city's insignia they become very imposing. The measurements of No. iii. are 5 ft. 4 in. to top of oval, by 3 ft. 1  $\frac{1}{2}$  in. at the base. No. i. is about a foot wider. The arms on No. i. are — On a pale bend argent three lions passant guardant in pale or; on a chief gules three fleurs-de-lis or. Crest: A bent arm holding a sword erect. Motto: *Care Deus Vide*, for Ware of Exeter, and were placed thereon by Charles Edwin Ware, when he was elected Mayor in 1890. The



pegasi, as already mentioned, are the supporters of the city arms. The one on the dexter holds a shield bearing Exeter's arms; below is the word *semper*, the other word of the motto, *fidelis*, being beneath the shield, held by the *sinister*, which bears the city's crest, *on a wreath a ducal coronet, a demi lion rampant gu. crowned or, holding between the paws a mound of the last, banded or, and surmounted with a cross botonnée or*. I have reliable evidence that Mayor Ware paid £70 for this rack, which he bought from an Exeter dealer in antiques. This information is of value, as it shows that

NO. VI. MAZE RACK IN THE GUILDHALL, EXETER



it was not the practice for each mayor to have a new rack made, and, of course, emphasises the contention that the dates which several of them bear cannot be regarded as a criterion of their age. I know of another rack which was purchased and re-dated by another mayor several years after he held the office.

The wrought-iron workmanship of Nos. i., ii., and iii. is substantially the same. The ornamental additions are dissimilar in all the examples which I have examined, urns of different kinds and unequal merit being features of several which remain, in addition to those illustrated. Nos. i., ii., and iii. are, I think, the more modern examples, and can probably be assigned to the latter part of the eighteenth century. No. iv., which is in the Exeter Grammar School, bears the city arms, but its date label is blank. It will also be noticed that the columns are plainer, and do not carry any ornaments. In fact, this example is wholly devoid of the decadent sheet-metal figures. The smith has also effectively introduced a little twisted work. The acanthus-leaf work in this specimen is particularly good, and at once recalls to memory some of Tijou's Hampton Court designs. There is a somewhat similar, but more ornate, example of this period, with much twisted-work and plain round columns, in the office of Messrs. Kennaway, in Palace Gate, which, however, I am at the moment unable to illustrate.

No. v. is in St. Lawrence's Church, and No. vi.,

which is constantly in use, is in the Guildhall. These are both very fine and chaste examples, and were evidently both from the hands of the same craftsman.

No. vii. is of elegant design and good workmanship, and probably the most ancient of those that have survived. This is suggested not only by the character of the workmanship, but also by the traces which remain on the oval tablet of a figure 6, which indicates that at some time it bore a seventeenth-century date. The crown is well designed, and the decorative plates to its

thereon are of fine character. It is now at Wynnard's Hospital.

As the illustrations do not clearly show the manner in which the maces are held, it may be as well to draw attention to the four sockets attached to the lower rail which receive the shafts of the maces, and also to the four clips on the top rail which prevent them from falling forward. The centre socket, surrounded in No. i. by what may be intended to represent a cock's plume—an emblem of authority—receives the hilt of the sword, the point of which passes up to the crown.

An illustration of the above rack with the maces in place will be found in *THE CONNOISSEUR*, vol. xxiii., p. 17.

Now, although the date of the examples of the racks which have survived has been assigned to the seventeenth and eighteenth centuries, it is possible that they are older, or are, at any rate, comparatively modern copies of earlier models. The earliest reference to a mace rack that I have so far discovered is contained in the inventory of his goods attached to the will of William Chappell, who was Mayor of Exeter in 1569, and also at the time of his death in 1570.

For probate purposes it is appraised at *iiij' iiij'*, and is described as "irons wrought to hang the swords, halters and maces." From the context it appears to have





## A Collection of Fashion Plates

A COLLECTION of fashion plates is interesting from several distinct points of view: it is amusing by reason of the light it throws on the follies and fancies of bygone days; it is of great assistance to the serious student of the history of costume as well as to the more frivolous designer of modern gowns; and it enables one to draw admirably clear mental pictures of the notable women of the past, real and fictitious. Look through a bundle of early nineteenth-century plates, and you may easily imagine how Catherine Morland's sprigged muslin looked, and what her friend Mrs. Allen's new muff and tippet were like—the muff very big and shaggy, the tippet small but coming right up to her ears. Again, turn to a series a few years older, and you will see how Evelina's head was dressed when it felt so

By Mrs. Head

queerly and was "all full of powder and black pins with a great cushion on top of it," and what the famous birth-night gown, so unselfishly countermanded by Belinda, might have been. With the aid of our collection we can visualise Mrs. Delany's "sweet princesses" in their white muslin polonaises and feather-

trimmed white chip hats, and Queen Charlotte herself in her Italian nightgown of purple lute-string garnished with silver gauze. Even the many transformations of Mrs. Papendiek's famous puce satin might be followed by anyone sufficiently curious and persevering.

The fashion plates in an ordinary collection are drawn mainly, of course, from magazines intended specially for ladies; but the illustrated publications of a few dressmaking



NO. I. COURT DRESS FROM HEIDELBERG'S "GALLERY OF FASHION," 1768

firms form an-  
 miscellaneous  
 contents included,  
 besides a calendar,  
 acrostics and  
 charades, riddles  
 and bad poetry,  
 portraits of  
 men's seats, and

whose very mis-  
 cellaneous con-  
 tents included,  
 besides a calendar,  
 acrostics and  
 charades, riddles  
 and bad poetry,  
 portraits of

men's seats, and  
 the newest  
 fashions in  
 and bonnets.

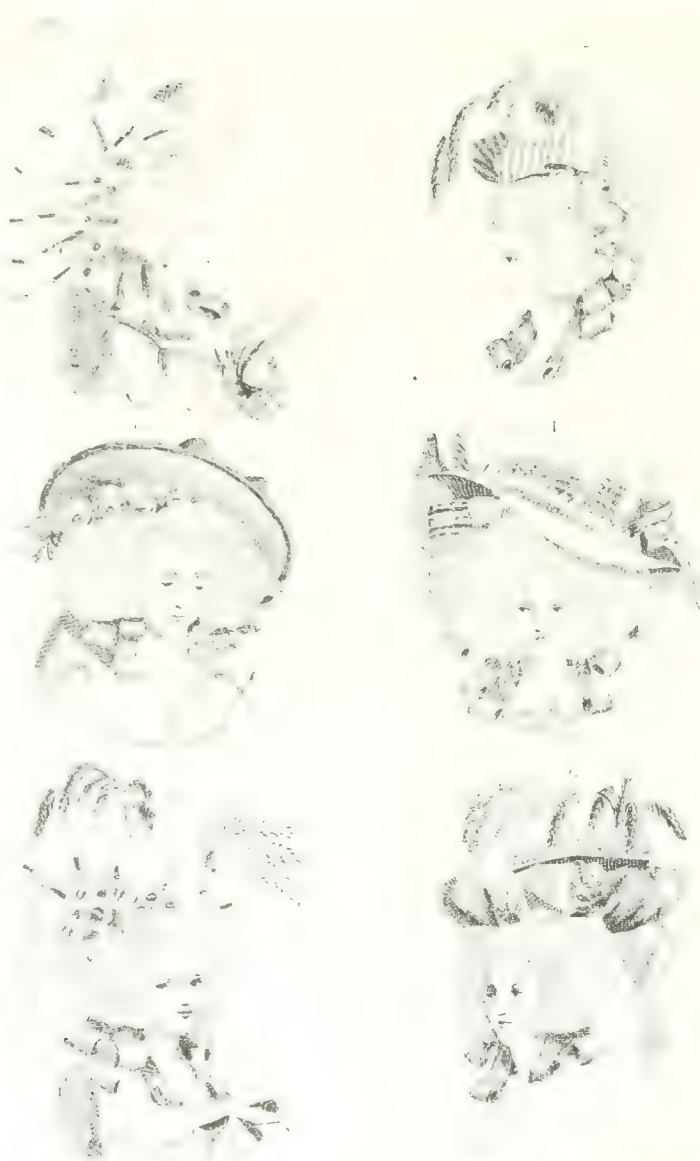
Of this pioneer  
 journal, the first  
 and third num-  
 bers are in the  
 British Mu-

Of this pioneer  
 journal, the first  
 and third num-  
 bers are in the  
 British Mu-

Further career is  
 veiled in ob-  
 scurity, and it is

come in the way of the humble collector, who may think himself lucky if he is able to pick up the early numbers of *The Lady's Magazine*, which made its debut in 1770, being at first but sparsely "embellished" with interior woodcuts of fashionable garments, scattered irregularly through its dull pages.

In 1772 was first published *The Macaroni Magazine*, which, like *The Lady's Magazine*, was intended to have been, more or less of a trade journal; and in



*Fashionable Head—Dresses for June 1780*

NO. II. FROM *THE LADY'S MAGAZINE*, 1786

latter was six-  
 pence monthly;  
 it had a few  
 fashion plates,  
 and a number  
 of patterns for  
 the fine em-  
 broidery on  
 muslin, then so  
 much in vogue,  
 and in which  
 Miss Austen  
 was such an  
 adept. Next  
 year, 1786, saw  
 the birth of *The*  
*Macaroni*,  
*Macaroni*  
*Magazine*,  
*Macaroni*  
*Magazine*,  
 which, accord-  
 ing to the edi-  
 torial foreword,  
 aimed at "ad-  
 ding one more  
 wreath to the  
 many that al-  
 ready encircle  
 Britannia's pol-  
 ished brow." The little mag-  
 azine is not  
 particularly im-  
 posing, how-  
 ever, in its  
 dingy wrapper  
 of coarse liver-  
 der tinted  
 paper, and there  
 is not much to

be said in favour of the printing of its ugly, narrow-  
 columned page: but the plates, if of no great artistic  
 merit, are, at least, clearly drawn. In the first number  
 there is a group of amazing head-dresses (No. ii.),  
 under which their owners' faces are about as big as  
 tea-cups, recalling the lines:—

When curls or curls they build her head above,  
 And mount it with a fashion'd tow'r,  
 As towers be seen, but low behind,  
 And then the swains set the pageant in

One of these erections is described as the *Coiffure en*



NO. IV.—COSTUME FARKIEN  
AN O. REVOLUTIONARY CALENDAR



NO. V. COSTUME FARKIEN  
AN O. REVOLUTIONARY CALENDAR



NO. VI. HALF DRESS, 1812  
FROM ACKERMANN'S "REPOSITORY OF ARTS"



NO. VII.—FULL DRESS, 1822  
FROM ACKERMANN'S "REPOSITORY OF ARTS"

dues, which has reference to a certain style of curls known in 1799 as "heart-breakers." In the same number is illustrated and described the "magnificent gala suit" worn by the Princess of Wales, then young and handsome, at the celebration of George III's forty-ninth birthday. The suit, as it is told, was made of "an orange-coloured silk serge, superbly ornamented with silver studs alternately with blue and white stones and with spangles of the same colour."



FIGURE III. THE PRINCESS OF WALES. FROM HEIDELOFF'S "GALLERY OF FASHION," 1799

with a uniform mixture of spangles and stones. . . . The sleeves were entirely silver tissue, embroidered with the stones and spangles, and the waistcoat was of silver tissue superbly ornamented." Truly a suit worthy of the Prince of Wales, who spent £1,000 a year on his personal adornment!

In 1794 a famous French publication, Heideloff's *Galerie à la Mode*, abandoned its Paris office, by reason of the Revolution, and sought safer quarters in London, where, in its English dress, it led rather a migratory existence, being issued from various addresses during the ensuing years. *The Gallery of Fashion*, as it became, had two large hand-coloured plates in each monthly number, accompanied by brief but lucid descriptions. No. i. is one of these for July, 1798, and shows the wondrous hoop worn compulsorily by ladies attending the English Court, until George IV.

Figure IV. (No. iii.) depicts a lady in morning dress, which includes, to quote the description, "a Pelisse of Turkey light green Silk lined with purple, the cape lined with blue and white silk, and the sleeves with blue and white silk. The shoes are of Morocco slippers bound with Yellow and laced with blue ribbon. The stockings are of blue and white silk. These remarkable slippers only one toe can be seen!"

The fourth and fifth illustrations are taken from an admirable series of plates published in Paris right through the Directory, the Consulate, and the early years of the first Empire. They are of great interest, showing as they do the amazing—one might say horrifying—eccentricities of feminine costume during those mad days. Here is seen Carlyle's "beautiful, adventurous Citoyenne, in costume of the Ancient Greeks . . . her sweeping tresses snooded by glittering antique fillet . . . her little feet naked as in antique statues, with

mere sandals and winding-strings of ribband defying the frost," with her hair combed up from her neck *à la Sacrifiée*, or, in pursuance of the same ghastly idea, cut short at the nape *à la Titus*. Mimic fetters hang at her ears and throat, fit ornaments, indeed, for wear at the notorious *bals des victimes*, to which only those might gain admittance who had lost one or more of their nearest and dearest by the guillotine. The most striking of the two figures reproduced here has her bodice adorned with *croissures à la Victime*, according to the description beneath—in plain English, sham pinioning cords, while her head is suggestively draped in a kerchief gruesomely patterned with irregular blotches of blood-red.

It must be admitted that as a rule English fashion plates are inferior to those produced in France, but there are some notable exceptions. For instance, "Madam" Lanchester, a dressmaker practising her art in New Bond Street, when the nineteenth century was young, issued a good set, as No. x., dated September, 1803, will sufficiently exemplify. The Lanchester plates are of large size, and far superior in every way to those of other dressmakers of the same period.

Fashions for men were usually ignored by English fashion plates. *The Mirror of Fashion*, published in 1797, presents some delightful



CATHERINE, LADY HAMLYN, OF  
BY SIR JOSHUA REYNOLDS  
*In the National Gallery*





NO. IX. EVENING DRESS AND COIFFA DRESS  
FROM "LA BOUTE ASSIMILÉE," 1830



NO. VIII. HEAD-PIECES  
FROM A. KERMANN'S "REPOSITORY OF ARTS," 1814

gentlemen in the quaint suits of the time. But, generally speaking,

the illustrations are extremely desirable, and not to be compared with those published in

*of Arts*. Three of the latter (Nos. vi., vii. and viii.)

and of them the picture of the head-dresses of the period (December, 1814) is perhaps the most attractive. The faces that the picturesque

entrance are really pretty, and the colouring is deli-

lady in No. vi. (January,

soft pale grey of the clinging gown being pleasantly relieved by

cuffs, cape-lining, redi-

Ackermann plate (Janu-

the wider skirt, stiffened and

ness of time was to develop into the crinoline.

Another famous mag-

times where of are rich mines for the collector,

which first appeared in

time an enormous circulation, and plates from

is shown in No. xi.) are among those most fre-

more it was finally merged

time, edited by the Hon. Mrs. Norton. Another

soon appeared, however,

or imitation, existed for some years, but its plates



NO. X. THE ENGLISH "GODEA" MADAM LAMBERT, 1813



NO. XI. THE ENGLISH "GODEA" MADAM LAMBERT, 1813

worth buying, even at the very lowest price.

No. ix., the last illustration from the collection on which these notes are based, is from one of the various "new series" of the original *La Belle Assemblée*, and is dated October, 1830. Here is displayed the queer fashion of arranging the hair in bows, which became so absurdly exaggerated a few years later, and the disfiguring sleeves of the period, also not yet at their ugliest.

Of the other periodicals yielding a more or less satisfactory harvest of plates may be singled out for mention *The Lady's Magazine*, *The Port Folio*, *The American*, and *The Spectator* (1800), which, according to its title-page, aimed at being "an Assemblage of whatever can tend to please the Fancy, interest the Mind, and exalt the Character of the British Fair." *The New British Lady's Magazine* (1818), *Blackwood's Ladies' Magazine*, and the *World of Fashion*, the two latter belonging to the eighteen-thirties. Then there are several monthlies of diminutive size, such as *The Pocket Magazine* and *The Cabinet*, but their plates are not only small, but inferior, being badly drawn, and worse coloured.

A collection, whether large or small, should be always carefully classified, so as to render it an easy matter to refer to any plate of any period. But if a considerable number of plates is possessed, it is practicable to form sub-divisions, dealing with special subjects in a way which adds much to the interest and value of the whole.



## Old Plate in the Imperial Museum, Vienna Part II. By E. Alfred Jones, M.A.

READERS of THE CONNOISSEUR will remember the magnificent Russian gold and jewelled bowl (*bratina*) given by the Tsar Michael of Russia to King Wladislas of Poland, which was described and illustrated in the previous article on the plate at Vienna in the July number. Since that article was written the Peace Treaty with Austria has been published, and, according to one of the clauses, certain objects of artistic and historical interest, carried off

by the Hapsburg and other dynasties from Italy, Belgium, Poland, and Czecho-Slovakia, are to be restored to their original countries, if their removal were illegal. The only object named in the list for Poland is this Russian gold bowl, which had been removed at the first partition of that kingdom in 1772, when Austria seized her share of the spoil.

Similar steps may perhaps be recommended with a view to restore to Windsor Castle a number of



NO. I.—SILVER-GILT DISH

27 IN. LONG

BY CHRISTOPH LENCKER

interesting pieces of old plate in gold and silver, both French and English, now on the continent of Europe, it would seem that the silver was derived from the

in the manner affected by German goldsmiths of the Renaissance. By this same silversmith is a silver plaque of the Holy Family, also at Vienna.



NO. II.—LARGE EWER.—ANOTHER VIEW



NO. II.—LARGE EWER.—ANOTHER VIEW

...the Church. The latter being one of the ... the Church of Hildesheim.

The ... of the Imperial Museum at Vienna is the imposing silver-gilt dish, 27 in. long, by Christoph Lencker, a talented goldsmith who flourished at Augsburg in the second half of the sixteenth century. The interior of the dish, as will be observed from the illustration (No. i.), is decorated with mythological subjects in relief, while the border is separated into four sections by bold marks and is rolls, partially enamelled, the whole conceived

Nicolaus Schmidt, of Nuremberg, the maker of an important nautilus cup at Windsor Castle, was a goldsmith who specialised in objects of silver embellished with pieces of mother-of-pearl for the decoration of the buffets and dining tables of his noble patrons. Two views of a large ewer, 21½ in. high, by this craftsman, are here illustrated (No. ii.). The tail of the figure of a mermaid underneath the mouth of the ewer is set with small, plain flat pieces of pearl. Circular pieces of pearl, each set with a single gem, and enclosed in a scrolled frame, are employed as

ornaments for the lower part of the ewer, the foot having six small clusters of pearl beads fixed on scrolled ornaments, and giving to the ewer a touch of Oriental splendour. With this ewer is a companion dish of imposing dimensions, also embellished with mother-of-pearl.

The German drinking horn in the form of a dragon, here illustrated, was mounted by a goldsmith of Augsburg at the end of the sixteenth or the



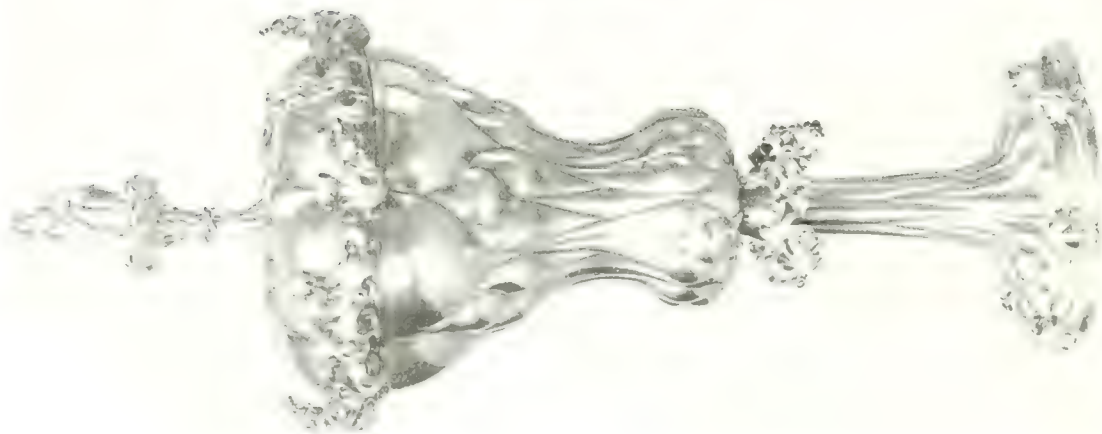
NO. III.—GERMAN DRINKING HORN IN THE FORM OF A DRAGON, AUGSBURG, SIXTEENTH-EVENTEENTH CENTURY.

beginning of the seventeenth century (No. iii.)

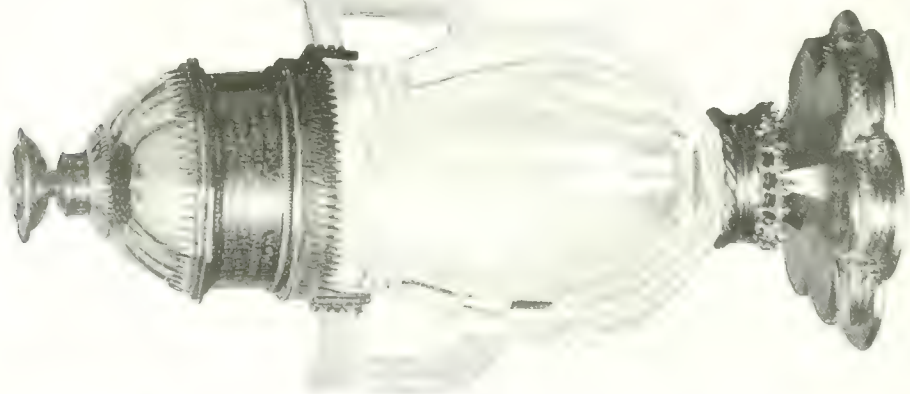
Tankards have been the principal drinking vessels in Germany, Scandinavia, and England since the sixteenth century. Many of the earlier German silver tankards were of small dimensions, as they were also in contemporary England. In the seventeenth century they became larger, and less restrained in decoration. Two early German tankards of silver-gilt in the Imperial Museum.



NO. IV. AND V.—EARLY GERMAN SILVER-GILT TANKARD.



NO. VI.—LADY GILMAN—SILVER-PLATED  
CHALICE—18 $\frac{1}{4}$  IN. HIGH  
FIRST HALF OF SIXTEENTH CENTURY



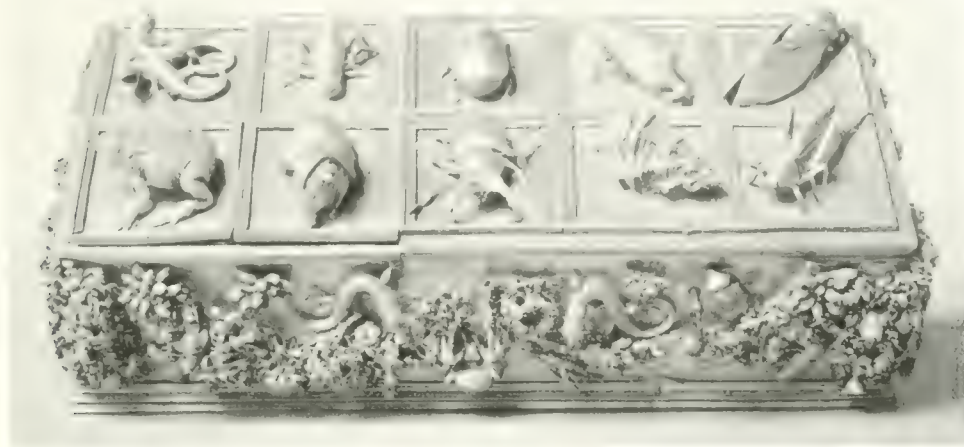
NO. VII.—LADY GILMAN—SILVER-PLATED  
CHALICE—COVER  
FIRST HALF OF SEVENTEENTH CENTURY



NO. VIII.—LADY GILMAN—SILVER-PLATED  
CHALICE—EARLY SEVENTEENTH CENTURY

have been selected for illustration in this article. One is five inches high, and its body is separated into seven pointed panels, engraved with figures representing the seven planets of ancient astronomy, with their

left the hands of its maker, believed to have been one Hans Zeiher, of Nuremberg.\* A silver-gilt vessel by the same goldsmith as the Earl of Home's tankard, is in the Imperial Museum at Vienna, but, unfortu-



NO. IX.—OPOLON, SILVER TANKARD

respective titles added to each: LVNA, MERCVRIVS, VENVS, SOL, MARS, IVPIDER and SATVRNVS. Inside the tankard is set a plaque of Charity. Plaques of various scenes from classical mythology and biblical history, as well as other subjects, and medals and coins, were favourite additions to the covers or interiors of German tankards of all periods. Busts of various human figures are engraved in the seven compartments of the cover of this tankard, the finial of which is missing (No. iv.).

In the second and slightly larger tankard the pointed panels of the body, as well as the other sections, are filled with an ornamentation of flat scrolls. This tankard is likewise of the second half of the sixteenth century (No. v.).

Some surprise was recently expressed at the high price of £900 realised on June 17th last, at Christie's auction rooms, for a small German-silver tankard, 5 in. high, attributed to one V. Moringen, of Augsburg, who died in 1566. This tankard, from the Earl of Home's important collection of plate, is decorated with interlaced strapwork and scroll ornamentation in the so-called Flötner style, and is set with three chased masks in scrolled frames in high relief. An illustration is included in the catalogue of the sale, lot 70. The writer noticed a resemblance between the ornamentation and the masks on this tankard and those on a German domestic silver cup, used as a chalice in the remote church of Llanfechell, in Anglesey, since the date of its gift by the rector of the parish, Rev. David Lloyd and his wife, in 1686—a century after it had

nately, it cannot be illustrated in this article. An illustration may, however, be seen in Ilg's album, *Kunstindustrieller Gegenstände*, 1895, plate viii.

Selection of the order of illustrating the specimens of plate in this article has been made at random, and their arrangement in chronological order has not been attempted. From tankards of the second half of the sixteenth century we turn to a tall German silver-gilt cup of the first half of the same century, surmounted by a figure of a man holding a spear in one hand and in the other a shield of arms, described as the arms of Von Montfort, the total height of the cup being 18½ in. (No. vi.). The polished lobes on the body, cover, and foot of the cup are the precursors of the larger and bolder lobes so popular in later German standing cups of the sixteenth and seventeenth centuries. This cup came from the great collection of precious objects, partly inherited from his father, the Emperor Ferdinand I. (1556–1564), brother and successor of Charles V., and a great collector of works of art, by the founder of the Ambras collection, the Archduke Ferdinand of Tyrol, to whom the celebrated golden salt-cellar of Benvenuto Cellini had belonged before his death in 1595.

A conspicuous object in the collection at Vienna is the large Seychelles-nut ewer, carved with tritons and other marine subjects, and elaborately mounted in silver-gilt by Anthony Schweinberger, goldsmith to

\* L. ARBER, *Index of the Catalogue of the Imperial Museum at Vienna*, 1906, p. 31, and pl. 100.

the court of the Emperor Rudolph II. from 1587 until his death in or about 1603. This curious piece is illustrated by Leitner in *Die Hervorragendsten*

subjects, the borders enamelled with insects and festoons of flowers, which was executed there in 1655 for the Emperor Ferdinand III. (1637-1657).



NO. VI.—CUP, MOUNTED IN SILVER-GILT.



NO. VII.—CUP, MOUNTED IN SILVER-GILT.

drawings of several other important objects in this collection—Imperial regalia, jewels, vessels of rock crystal, agate, lapis-lazuli, and other stones, some carved and richly mounted in gold and silver, and enamelled and set with precious jewels. Not a few of these vessels were probably fashioned by the skilled lapidaries of Prague, in Bohemia, such as the large hex-

A carved crystal cup and cover, mounted in silver-gilt by a German goldsmith in the transitional period between the Gothic and the Renaissance, is the next piece illustrated (No. vii.). Unfortunately the writer has mislaid his copy, made some years ago, of the German inscriptions engraved on this cup and on the nautilus cup now to be mentioned.

The popularity of the nautilus-shell cup as an ornament for the table in the Germany of the Renaissance and of the seventeenth century is familiar to all who



PRINCESS AMELIA OF BRUNSWICK AND HER DAUGHTER PRINCESS CHARLOTTE

BY THE MRS. H. H. H. H.

IN THE COLLECTION OF THE MRS. H. H. H. H.



have studied the bygone art of the German goldsmith. Many ornate specimens, enriched with enamelled and jewelled mounts, have survived in great European collections, including the Imperial collection at Vienna.

One of those at Vienna is surmounted by an enamelled figure, and supported by a stem in the form of a mermaid—a favourite device for the stems of nautilus-shell cups. This specimen came from the atelier of a Viennese goldsmith, one Marx Kornblum, who died in 1591. Another nautilus cup in the same collection, mounted by a Dutch goldsmith, recalls the nautilus cups displayed in Dutch pictures of "Still Life" of the seventeenth century, and the specimen by a craftsman of Utrecht, in the Victoria and Albert Museum.

So highly valued as a specimen of the goldsmith's art was the nautilus cup at Windsor Castle, by Nicolaus Schmidt, of Nuremberg—the maker of the ewer described earlier—that Flaxman, the sculptor, and other artists, regarded it as worthy of Benvenuto Cellini.\*

A specimen of a German nautilus cup of the early seventeenth century is here illustrated (No. viii.).

The oblong silver casket, perhaps an inkstand, illustrated (No. ix.), is an interesting example of the partiality of the German craftsmen of the second half of the sixteenth century for the application of insects, small animals, shells, lizards and frogs, often enamelled in suitable colours, to the decoration of plate. One of the most accomplished masters in this kind of work was Wenzel Jamnitzer, of Nuremberg (1508–1585).

A sixteenth-century covered beaker, standing on grotesque animal feet, is now shown (No. x.). The whole of the body is enamelled with divers animals

and birds in white—stags, goats, horses, eagles—on a background of stars and crescents, not to be associated, as was once suggested, with the versatile Frederick II. (1194–1250), Roman Emperor, King of Sicily and of Jerusalem, who formed a menagerie of strange animals, and was the author of a remarkable treatise on falconry.

The eleventh and last specimen of the art of the goldsmith, the lapidary and enameller, illustrated in this article, is another and more ornate beaker of the same form, which came from the great collection of the Archduke Ferdinand of Tyrol, already mentioned. The body and the cover are set with fine narrow strips of rock crystal, and are ornamented with threads of gold and silver set in the enamel. Affixed to the centre of the body are five angels, holding the letters A E I O V. Enamelled on the cup, above the angels, is the interpretation of these letters, in small scrolls, namely, A Q V I L A E I V S I V S T E O M N I A V I N C I T. The Emperor Frederick III. (1415–1493), the original owner of this beaker, loved to adorn his books and other objects with the same letters, A E I O V, representing *Aus der Welt der Kaiser Friedrich III.* in German, *Aus der Welt der Kaiser Friedrich III.* Surmounting the cover is a figure in armour and a cloak of flaming gold, holding in one hand a banner and a shield in the other, both enamelled with various Imperial arms of Austria. Figures of angels on the edge of the cover and on the lower part of the body carry enamelled shields of various arms, while the feet are formed of three pairs of lions, also bearing shields of enamelled arms.

Mention should have been made earlier of the existence in this Imperial collection of the gold cup and onyx ewer which were given with the Cellini salt by Charles IX. of France to the Archduke Ferdinand of Tyrol.

\* E. Alfred Jones, *The Gold and Silver of Windsor Castle*.





## National Gallery Report, 1918

The most important acquisitions made by the trustees in 1918 are the block of French pictures

purchased out of a special grant made by the Government. In passing, we should gratefully recognise the energy and foresight of the Government in making this grant at a time of great financial stress. It is the only one of the kind at the Degas sale during the past 100 years.

*Aqueduct* 4, 8½ in.  
This is an unusual  
One of the

It is a sketch made on the spot. It is fresh and unexpected, with a most delicate sky and broad, swift handling. It appears to have hung in Degas' bedroom.



and in a style that has developed into Mr. Sargent's.

3290. Ingres, *Odipus and the Sphinx*. A. 7 m. by 5 $\frac{3}{8}$  in. As an example of this master's classicism, this little picture is historically important. It represents his early style, when his inspiration was drawn from the newly admired art of Hellenistic and Roman models.

3291. Ingres, *M. Norcini*. 38 $\frac{3}{4}$  in. by 31 in. Ingres will probably be remembered longest by



A PROPHET

PART OF UGOLINO'S GREAT ALTAR-PIECE (3376)

the portraits of the period and kind to which this work belongs. Seeing that the chances of securing an import of Ingres for England were looked upon as most remote, we have been singularly lucky in securing so remarkable a master piece as this. Portraits that will stand comparison with Holbein, in technique and outlook, are few of them; this is a conspicuous success.

3292. Ingres, *Roger delivering Angelica*, 18 $\frac{3}{4}$  in.



THE DEPOSITION

PART OF UGOLINO'S GREAT ALTAR-PIECE (3375)

by 15½ in. This is another step in the evolution of Ingres' art, and links up his earlier with his later work. A slightly different version is in the Louvre. In possession of the National Gallery clearly, if briefly, indicating stages of his development.

3314. J.M.W. Turner, *Execution of the Emperor Maximilian*, 38½ in. by 23 in. This, a brilliant example of

Turner's *Maximilian* (1867), is a highly characteristic example of the great leader of the French Impressionist movement. As the two Lane Collection Manets will presumably go to the modern Foreign Gallery when it is built, the acquisition of this fine Hals-like example of this rare painter is most welcome, more especially as it had seemed unlikely that good examples of this comparatively rare painter would come within the Gallery's reach. (N.B.—The larger part of this picture, depicting the firing party, has just been exhibited.)

3296. Rousseau, *Valley of St. Vincent*, 7½ in. by 12½ in. This is an example of Rousseau's early manner, before he settled at Barbizon.

3315. G. Honthorst, *A Dutch Officer*, 46½ in. by 35½ in. Another signed example of a minor, though interesting, painter. (See THE CONNOISSEUR, vol. li., p. 173.) Presented anonymously.

3316. Downman, *Sir Ralph Abercromby and his Son (?)*, 30 in. by 25 in. Oils by Downman are relatively rare. This attractive and characteristic example strengthens the representation of the English school. (See THE CONNOISSEUR, vol. li., p. 168.) Presented by L. Duveen, Esq.

3317. A. Devis, senr., *A Lady in a Park*, 24 in. by 16 in. The purchase of this charming example of a little-known English painter is another step towards the much-needed exhibition of native artists in the National collection. (See THE CONNOISSEUR vol. li., p. 237.)

3318-19. Tiepolo, *The Building and Procession of the Trojan Horse*, 15½ in. by 26¼ in. and 15½ in. by 26½ in. These spirited and attractive sketches in Tiepolo's best manner considerably add to his representation at the gallery. It is to be hoped that in time a large and equally fine work by this most brilliant painter and draughtsman will be secured.

3336. Bernardo da Parenzo, *Adoration of the Shepherds*, 9½ in. by 8½ in. The lesser painters of the early Paduan and North Italian schools are but little known in England. Parenzo, or Parentino, who comes in the wake of Mantegna, and shares



NORTON

BY INGRES (3291)

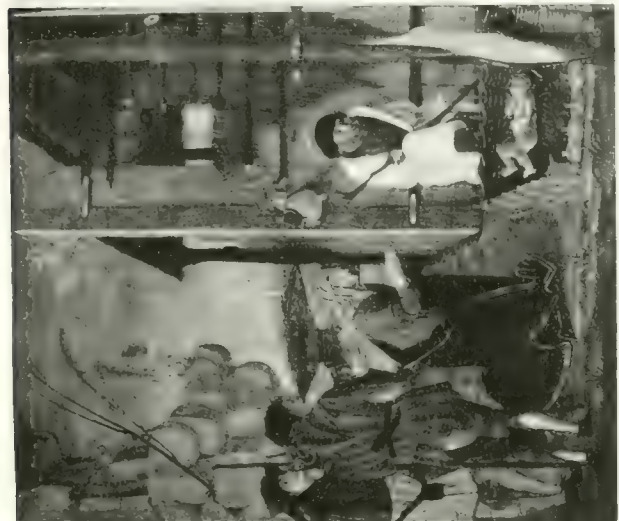
is an instance of the kind of pictures that are needed to represent the minor men in the National Gallery. Fuller representation in this way is of special value to students. Presented by J. P. Heseltine, Esq.

3315. G. Honthorst, *A Dutch Officer*, 46½ in. by 35½ in. Another signed example of a minor, though interesting, painter. (See THE CONNOISSEUR, vol. li., p. 173.) Presented anonymously.

3316. Downman, *Sir Ralph Abercromby and his Son (?)*, 30 in. by 25 in.



ROCHER DELIVERING ANGELICA  
BY INGRES (3202)



ALORACION OF THE SHEPHERDS  
BY BERNARDO DA PARENÇO (3336)



OEDIPUS AND THE SPHINX  
BY INGRES (3299)



THE BUILDING AND PROCESSION OF THE TROJAN HORSE  
BY TIEPOLO (3318 '9)



BY TIEPOLO (3318 '9)



A DUTCH SCENE

BY A. VAN DORSSUM (1814)



C. C. HOUFF.

A VIEW OF THE BAY OF COPENHAGEN

the outlook of painters like Cossa, Tura, and Ercole di Roberti, is now represented for the first time.

besides parts of the upper members. This kind of gift, which promotes the reunion of dismembered



SOLDIER EXAMINING HIS RIFLE (DETAIL) BY MANET (32946)

3375-3378. Ugolino da Siena, *The Deposition, A Prophet, Two Apostles, Two Angels*. The generous gift of these parts of Ugolino's great altar-piece, originally in Sta Croce, Florence, considerably helps the reassembling of this work. The National Gallery had two predella pieces before, and now gains another,

paintings, is most valuable. Presented by Henry Wagner, Esq.

3343. Reynolds, *Catherine Lady Bamfylde*, 92½ in. by 56½ in. Painted in 1777. This is characteristic of a mass of Reynolds's "Society" successes. Bequeathed by Alfred de Rothschild, Esq., C.V.O.



## NOTES AND QUERIES

The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (No. 309).

SIR, This portrait was found amongst miscellaneous effects purchased by me some years back at a house at Millwall. I have no knowledge of the name of the artist, nor of whom it is a portrait: there does not appear to be any signature upon it. Your assistance in getting information on these points would be greatly appreciated.—J. H. DENNIS.

SEAFIELD PAPERS (AUGUST, 1910).

SIR,—In reference to Miss Margaret Toynbee's enquiry re picture of *Prince James Edward Stuart* (see *Notes*), I have *Marie as children, chasing a butterfly in the Gardens at St. Germain's*, I fancy I remember seeing a portrait of him with his sister as children, in 1913, in the gallery at Bruges, but I do not remember whether they were chasing butterflies. I think the curator or attendant there said the picture was mentioned by Miss Strickland in one of her books. He said it was

II. of England, with his sister Louisa, and a German occupant might make

further enquiries in that direction. The unidentified painting (No. 309) looks like a picture of Mary Magdalene.—IVY L. D. TELLER.

UNIDENTIFIED PAINTINGS (Nos. 317 AND 318).

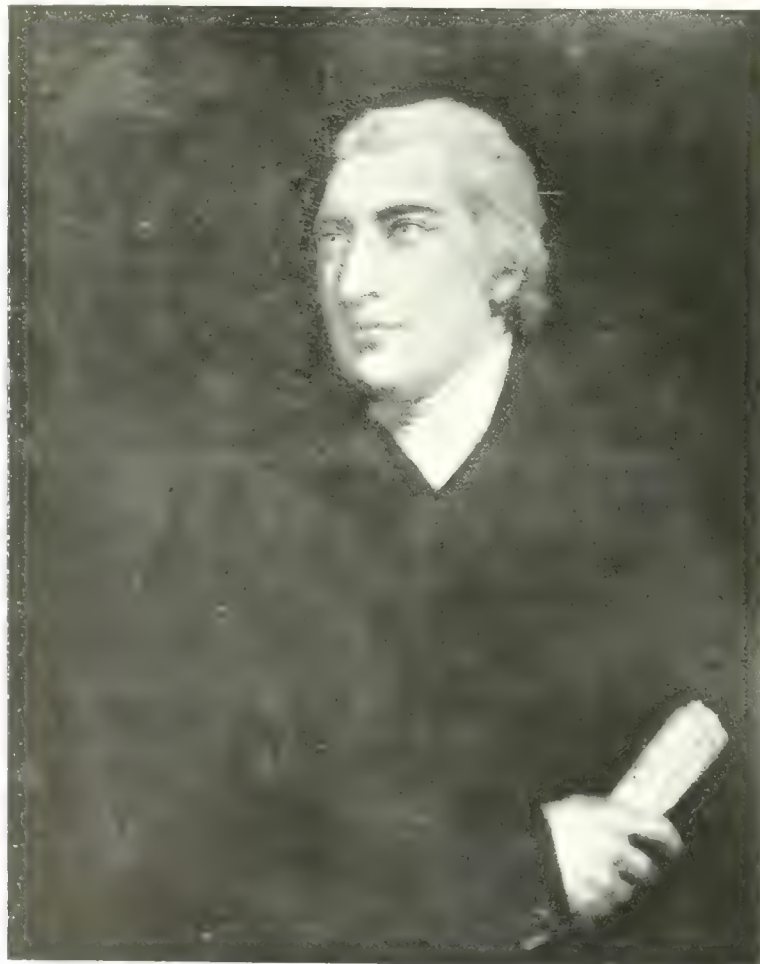
SIR,—I send you photographs of two pictures in my possession. When I obtained them, some forty years ago, I was informed that another picture of similar characteristics, representing *The Crucifixion*, had just been sold. I have no idea what became of the last-named, and should be interested if your readers could give me any information about either the history of this or of the two works reproduced herewith. The measurements of my pictures are 37 in. by 29 in., and they undoubtedly date from the seventeenth century.—(MRS.)

M. TUCKER.

UNIDENTIFIED PAINTING (No. 314, SEPTEMBER, 1910).

SIR,—This is obviously a copy from *Rustic Conversation*, by James Ward. Some minor alterations have been made in the straw and other objects in the foreground, but otherwise the composition is identical. Judging by the drawing, as shown in the photograph, I should say that the picture is neither an original nor a replica.

CECIL BOYCE.



(316) UNIDENTIFIED PORTRAIT



PORTRAIT OF BARON SCHWITER  
BY EUGENE DELACROIX  
*In the National Gallery*



THE SMALL  
COLLECTOR,  
PART I.  
(AUGUST,  
1919).

SIR,—In his most readable article, Mr. Bohun Lynch is uncertain as to the *raison d'être* of illustration No. ix. Judging from the photograph, this is a rude version of the caryatids appearing on the back of

Elizabethan bedsteads. It is evidently a country piece, as Mr. Lynch suggests, and is probably a late survival of the old decoration.

When describing the armchair, No. iv., the writer seems to have set its age at the earliest possible limit. Without seeing the original, most collectors would assign it to a period not earlier than the seventeenth century; but perhaps Mr. Lynch has some special internal knowledge of the piece.—J. CODRINGTON BRETT.

UNIDENTIFIED PAINTING (No. 311, SEPTEMBER, 1919).

SIR,—In my opinion this picture is painted by Jan Vander Lys. He was born at Breda, 1600; died 1657.

—AUGUSTINE  
SARGENT.

JOHN  
RUSSELL.

SIR,—Noting the quickening and reviving interest in pastel work of late, and the various references and pictures in THE COLLECTOR, more especially to the productions of John Russell, R.A.,



(317) UNIDENTIFIED PAINTING

and the end letters "ELL" in similar printed characters. If John Russell signed his name in printed letters, I believe my pastel would prove to be by that excellent artist. Perhaps someone will kindly enlighten me?—J. FRANCIS PITMAN.

#### GLASS BELL.

SIR,—A friend of mine, who is a collector of old glass, has in his collection a glass bell. It is purple in colour and about three inches high. Engraved on it are crossed bones surmounted by the figure of an owl. The clapper is a glass skull, and is attached to the bell by a glass serpent. The bell, I believe, was

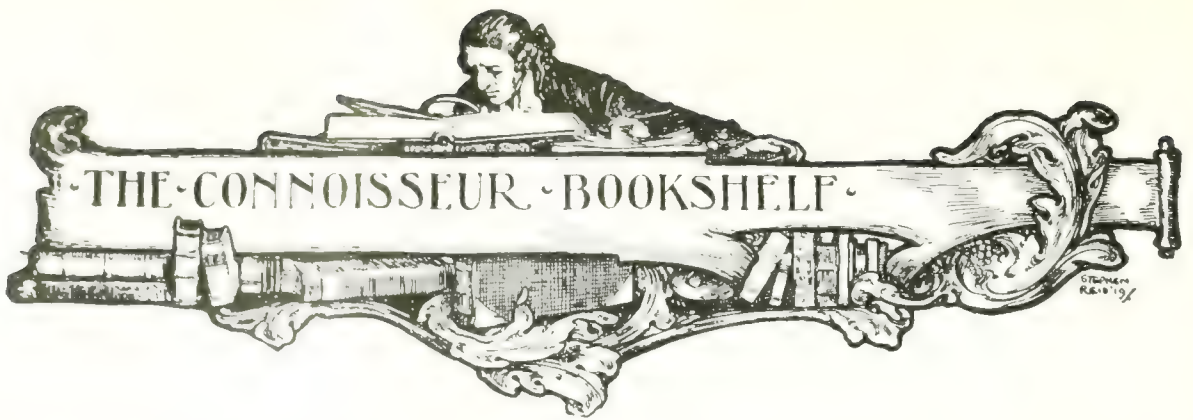
I should be glad to learn from you, or any one of your readers, how this artist signed his works usually.

I have a fine pastel of a young huntsman; but what I take for a signature is so indistinct that it is only conjectural. I think I can trace a printed capital "R,"

used in a Roman Catholic procession somewhere on the coast of England, and was thrown into the sea, being washed ashore again after two or three days. I should be very glad if you could give me any further information regarding this bell.—J. L. HASTINGS.



(318) UNIDENTIFIED PAINTING



"Paintings and Drawings by Francesco Goya," by William E. B. Starkweather

"Hispano-Moresque Pottery," "Spanish Maiolica," and "Spanish Porcelains and Terra-Cottas," in the Collection of the Hispanic Society of America, and "Mexican Maiolica belonging to Mrs. Robert W. de Forest," by Edward Atlee Barber, Ph.D.  
(The Hispanic Society of America, New York, U.S.A.)

THE series of works issued by the Hispanic Society of America, giving details of their collections, illustrate to what a large extent the labours of the national and municipal art institutions of the United States are supplemented by private societies. The pictures, prints, and objects of art belonging to the society now form an accumulation of continental importance, superior in certain phases to any collection outside Spain, and rendered more valuable by the full and explicit manner in which the different items are catalogued. Of the five catalogues now under review, four are concerned with the ceramic art of Spain and Mexico, while the fifth is devoted to works by Goya. This is prefaced with a lengthy and well-written introduction by Mr. William E. B. Starkweather, who summarises the work and character of the artist in an interesting manner, though, naturally, he has little that is new to add to former biographies. His most interesting point is his decided negative to the identification of the Duchess of Alba with the model for the two *Majas*, though he confesses that the painter had probably the duchess in mind when he painted the heads of the figures.

One of the principal works belonging to the society is a full-length portrait of the famous beauty. This work is generally known as *The Duchess of Alba in a Black Mantilla*, and is one of the most attractive of the many presentments that Goya made of her. The society also possesses the larger of the two portraits by the artist of *Don Alberto Foraster*, painted in 1804, and the oil sketch of *Don Alberto Foraster*, painted in 1804, and the oil sketch of *Don Alberto Foraster*, painted in 1804, now at the Prado. The society is also the fortunate owner of seventy drawings by Goya, produced during the latter part of his career. The majority of these conform with the practice—known under the name of "Juego de riguntillas," then in vogue in Spanish studios—in which the artist set five dots on his paper at random, and then drew a figure whose head, hands, and feet had to pass

grotesque or gruesome, but they illustrate in a vivid manner Goya's wonderful imaginative fecundity, and the certainty and vigour of his handling. A number of Goya's original etchings, a bust of him by Mariano Benlliure y Gil, a picture of his birthplace by the same artist, one of his studio by Francisco Domingo y Marqués, and a copy of his *Portrait of Pedro Mocarte*, by Fortuny, complete the list of the Society's collection having a direct connection with Goya; but it is also the owner of several works by Eugenio Lucas, who may be regarded as one of the master's most successful followers. Lucas was various in his style, but not an originator. He followed in other men's footsteps—those of Breughel, Teniers, Wouwerman, Watteau, and more especially Goya—and did it very well, being especially successful with his imitations of his great compatriot, many of which have changed hands as originals by the master. But his best works possess an individuality of his own, and, though like those of Goya in theme and treatment, can be readily distinguished from those of Goya. The society's collection contains two good examples by him, *A Carnival Scene* and *Victims of the War*. Both of these are illustrated in the catalogue, as are the other eighty and odd examples by Goya and the other artists mentioned. On account of these illustrations alone the book is worth the attention of all Goya collectors, while Mr. Starkweather's illuminative introductions and notes add greatly to its value.

The three catalogues dealing with ceramic wares in the collection of the Hispanic Society are respectively devoted to Hispano-Moresque pottery, Spanish maiolica, and Spanish porcelains and terra-cottas, while a fourth catalogue describes the collection of Mexican maiolica belonging to Mrs. Robert W. de Forest, and exhibited at the Society's rooms in New York. They are all profusely illustrated, and have the advantage of being edited and compiled in a highly efficient manner by Dr. E. A. Barber, who contributes valuable introductions to each of the volumes. The beginnings of modern Spanish ceramic art may be traced back to the Moors, who conquered the country in the eighth century, and superseded what remained of the Roman civilisation by a new civilisation derived from the East. Ceramic art attained great importance during the Moorish occupation, and continued to flourish long after they left the country. The metallic-lustred ware, which constitutes such an important phase of Hispano-Moresque pottery, was introduced comparatively late. Dr. Barber suggests that it owes its origin

not to Persia, as was formerly supposed, but to Egypt; it seems to have made its appearance in Spain about the thirteenth century. Dr. Barber, in his catalogue, has been able to differentiate, to a greater extent than almost any previous writer, between the wares produced in different localities in Spain, giving much valuable information on this point. The collection of the Hispanic Society is both large and interesting, and contains numerous examples of great importance. The collection of Spanish maiolica is also important, while those of Spanish porcelains and terra-cottas, though smaller in dimensions, also contain many interesting examples. Mexican maiolica was practically unrecognised until a few years ago, it being thought that the numerous pieces found in that country had been imported from Spain. Recent discoveries, however, have shown that true stanniferous faience was made in Mexico by Spanish potters and their native pupils as early as the sixteenth century, and continued to be produced on a considerable scale until the present time. Mexican potters naturally closely followed Spanish traditions until the middle of the seventeenth century, when the extensive importation of Chinese porcelain caused them to imitate the Oriental forms and coloration. They developed a pseudo-Chinese style, which continued to the middle of the eighteenth century, when Spanish influence again became predominant. This was followed by a period of decline, in which Mexican wares became gaudy and flamboyant. Though Mexican maiolica frequently appears crude and inartistic, the boldness of its modelling and decorative treatment gives it a fascinating individuality of its own, and when exemplified in its finest pieces, as in the de Forest collection, it is both interesting and attractive.

IN the first volume of the *Walpole Society's Annual* there was published "A Treatise Concerning the Arte of Limning writ by N. Hilliard," "Miniatura, or the Art of Limning," by Edward Norgate. Edited by Martin Hardie (Humphrey Milford. 5s. net)

have been cast on the authorship of this work; but Mr. Hardie produces sufficient evidence to substantially establish the point, and, incidentally, correct numerous errors which appeared in Walpole's and Dallaway's accounts of the writer. Norgate was the son of Robert Norgate, Master of Corpus Christi College, Cambridge. The exact date of his birth is unknown, but Mr. Hardie has discovered that he was baptized on February 12, 1581. Coming to London to follow the career of an artist, he was made Blue-mantle Pursuivant in 1616, Windsor Herald in 1633, and Clerk to the Signet in 1638. Fuller gives the year of his death as 1650, and Mr. Hardie confirms this by the discovery that he was buried on December 23, 1650. Norgate's principal artistic practice was as an illuminator, and he appears to have been regarded by contemporaries as most proficient in his craft. He

was also a well-informed student and connoisseur, going to Italy on behalf of the great collector, Thomas, Earl of Arundel, and striking up friendships with some of the more famous continental painters, such as Rubens and Paulus Brill. Mr. Hardie shows from internal evidence that the *Miniatura* must have been written between 1648 and 1650. The original manuscript has disappeared, and the earliest copy of it known is the Bodleian manuscript, catalogued as "Tann 326," which once belonged to Thomas Tanner, Bishop of St. Asaph, and must have been copied soon after Norgate's death. Another, of an earlier version of the work, is included in the Harleian collection (Harl. 6,000), at the British Museum, but this is shorter and less comprehensive, and may be regarded as a copy of Norgate's first draft, composed between 1621 and 1626, probably for the benefit of the Earl of Arundel's two sons, whom he was then teaching. One other old copy of the Tanner manuscript exists, and several of the shorter version, including a flagrant piracy (practically a verbatim transcript) fathered by Daniel King, written between 1653 and 1657; while in 1658 a slightly amended version attained the dignity of print under the title of *Graphice*, the authorship of which was given to William Sanderson.

The importance of Norgate's finished work lies not only in the general light it throws on the methods of the miniature painters of his time, but also in the interesting details it every now and then affords concerning the individual practices of several of the more famous men. Thus we learn that Nicholas Hilliard was accustomed to use a black made of burnt ivory, in preference to any other; that both he and Isaac Oliver kept cards by them grounded with flesh tones in different keys of colour, so as to match the complexion of any sitter who might offer himself. The laboriousness of some of the more ambitious work of the period is instanced by Isaac Oliver having been engaged for two years on a religious piece, though his portraits occupied him only a few days each. The works of Holbein, Samuel Cooper, and others are mentioned, always with some interesting particulars concerning their methods, while there are numerous recipes for making pigments, many of which are extremely curious. That Norgate knew of Hilliard's earlier work on the same theme is obvious, and it probably inspired him with the idea of producing his own book; but to say that the latter is merely a compilation from the former is a misnomer, for it is an original and independent composition. In most respects it is the superior of the two. Hilliard was incomparably the greater artist, and, because of this, he was the less inclined to record the ways and means employed by the rank and file of contemporary artists to obtain particular effects, his genius enabling him to employ other methods; he is also less inclined to cite the practice of other men to confirm the value of his own precepts. Norgate is more informative on both these points; he also expounds the theme with greater fulness. It is a work of highly instructive character, well worth publication, while Mr. Martin Hardie is to be congratulated on the exemplary manner in which he has performed the task of editing it.

**The Society for the Protection of Ancient Buildings, 20, Buckingham Street, Adelphi, W.C.2. Forty-Second Annual Report**

THE Society for the Protection of Ancient Buildings, 20, Buckingham Street, Adelphi, W.C.2, in its forty-second annual report, published in 1934, records the work done during the year. The report is a valuable contribution to the knowledge of the history and preservation of old buildings. It is a well-illustrated and interesting work, and it is a pity that it is not more widely known. The report is a valuable contribution to the knowledge of the history and preservation of old buildings. It is a well-illustrated and interesting work, and it is a pity that it is not more widely known. The report is a valuable contribution to the knowledge of the history and preservation of old buildings. It is a well-illustrated and interesting work, and it is a pity that it is not more widely known.

THE most important item in the *Catalogue of Works of the Fine Arts* issued by Mr. Francis Edwards & Co., 11, High Street, Marylebone, W.1, is an extra-illustrated copy of *Bryan's Dictionary of Painters*. The copy, which is one of the two-volume edition of 1819, accompanied by *Pilkington's Dictionary of Painting*, has been bound out to ten vols., folio, by the addition of about 1,250 engravings of portraits, landscapes, and other paintings by well-known artists. These have been carefully inlaid, and the text arranged correspondingly. The work appears to have been completed about 1863, a time when many of the rare mezzotints, old stipple, and fine French line plates, which are among those used in extra illustrating it, were of little value. To attempt to duplicate the collection at the present time would be not only an expensive but almost an impossible feat, while the price asked for it appears considerably lower than what might be attained by breaking up the collection and selling the items separately. Among the other items included in the catalogue are a large selection of artists' lives and works dealing with different branches of the fine arts—painting more especially, ranging in price from a shilling or two to fifty or sixty pounds. Important illustrated works are represented, among others, by Bu. K's *Antiquities*, Cathn's *North American Indian Portfolio*, original issue, several interesting works on costume, a good selection of the works and individual etchings of Edwin Edwards, the delineator of old English inns, a scrap-book containing 116 original sketches by

William Henry Hunt, a number of works on Japan, and books illustrated by Doyle and others. The catalogue should be of great value to any collector engaged in forming an art library.

THE Board of Education has issued, in the form of a short pamphlet, particulars of a scheme for collecting and tabulating items of rural lore concerning Wales by the aid of the schools and colleges throughout the country. "The idea is to attempt the formation of a kind of Welsh domesday book, the material for which is to be obtained through the teachers and pupils, who, between them, have access to a large amount of valuable local lore, which is in no small danger at the present time of becoming lost. Schools and colleges (the latter co-operating in such a way as may be arranged locally in each case) are invited to make a collection of all the Welsh field, place, and road names, including those (both in use now or which have fallen into disuse) of lanes, hills, woods, mounds, earthworks, brooks, rivers, dykes, etc., in a given area, and to mark on a quarter sheet or sheets of the six-inch ordnance survey maps the spots to which the names are attached." It is proposed that the information so gathered shall be supplemented with returns embracing local folk-lore, details as to local doings during the Great War, peculiar local customs and other local historical and topographical information which will be of material service to archaeologists and compilers of local histories. The scheme appears to be an excellent one, and might be applied with great advantage to other portions of the kingdom. It is being financed by voluntary subscriptions, and offers of financial or other assistance may be sent to Sir Alfred T. Davies, K.B.E., C.B., Board of Education, Victoria and Albert Museum, London, S.W. 7.

MRS. L. GLASIER FOSTER'S *Brochure of Needlework* is a practical manual, showing the facility with which simple original designs in embroidery can be evolved and used to beautify the ordinary garments of everyday life, more especially those of children, who especially appreciate this form of adornment. The forms suggested are so free from complications that even young children can execute them with facility and enjoyment, and with a little training can evolve original designs congenial to their own fancies. The system suggested is actually put in practice, with highly successful results, by the Edu-Craft Association, 307, Evelyn Street, Deptford, where instruction is given, and teachers and sample garments sent out by arrangement. Both economy and beauty appear to have been carefully studied in the specimen garments illustrated in the brochure, their cost, apparently, hardly exceeding that of the plainest garments of their respective types. An interesting foreword by Miss Margaret McMillan, C.B.E., sets out the aims and objects of the Association.



REGARDED from various aspects, the late Edward Stott, A.R.A., was respectively artist, heretic, and the hero of a funny story. Actually, he possessed something of all three attributes. There is no doubt whatever that he was an artist. In common with

#### Edward Stott Memorial Exhibition

other artistic free-thinkers, he had his share of adverse criticism; whilst his personal whims are said to be crystallised in an anecdote which is sufficiently amusing to be recorded. According to rumour, an eminent namesake wrote to Edward Stott asking if he would change his name for a pecuniary consideration. Stott replied that it was impossible, since he had just bought half a dozen shirts and had them marked. It is quite likely that this quip is absolutely apocryphal. Indeed, the more one contemplates his work, the more improbable the jest seems. Certainly, the artist permitted no spirit of flippancy to stand between himself and his canvas. At such times, he was Stott the dreamer of twilight harmonies, rather than Stott the picturesque; the man who might be seen standing silent in a country lane, observing effects, rather than the vamer of aphorisms. The Memorial Exhibition of his work, held by the Fine Art Society (148, New Bond Street), permits one to form a clearer understanding and appreciation of his qualities than was ever possible at Burlington House. Here are no high-keyed surroundings to strangle the subtle mysteries of his handling and technique, or to detract from the elusive charm of his delicate, sentient expression. His paint may not have been robust, but his colour was pearly and opalescent, and those familiar with the difficulties besetting pictorial reticence must esteem it accordingly. The pictures in the galleries are thoroughly representative, whilst nearly a dozen have known the walls of the Royal Academy. The two circular groups of *The Holy Family* and *The Two Mothers*, both reminiscently Italian in form and feeling, are present, as are also *The Good Samaritan* and the unfinished *Orpheus*, still bearing traces of the charcoal. It may be argued that these are not so fine as they might be; that there are minor technical faults in the realisation of the themes; or that the artist's Occidental style scarcely accords with the Oriental subject of *The Good Samaritan*. One or two of these points may be conceded, but the fact that they are veiled and outbalanced by the tender, vibrant sympathy

of the conceptions only goes to prove how high these paintings rank above the vulgar herd. There is poetry in *Folding Time*—sheep returning to a farm beneath a smoky sunset; and a wealth of tender observation in *The Harvester's Return*, wherein, by the way, Stott went far towards achieving the impossible in his management of a direct flame. At the same time, it would be hard to beat, for sheer mastery, a couple of canvases in which the human figure has no part. One of these, *The Sacred Pool*, is an almost mystically realised moorland poem; the other, *The Summer Morn*, an impression of misty, moving clouds and hazy stacks. The sketches, which occupy a substantial portion of the space, are interesting, and, in the case of certain child studies, delightfully naive; whilst a cartoon, *The Cider Press*, of a barn interior rolling in apples, is an item to return to more than once.

THE choice of Mr. Adrian P. Allinson's paintings of British mountains to act as foils to the Stotts (at the Fine Art Society) is well considered, even if it is hardly fair to Mr. Allinson. His work, mainly snow studies, is insufficiently subtle to stand comparison with that of the late associate. Beyond the fact that their colour is vivid, his paintings are not very good and not very bad. An appreciation of the differentiation of planes is displayed in *Early Spring over Loch Ericht*, but the *Moel Maar* is quite unnecessarily eccentric in conception.

THE death, this year, of Mr. Harold Gilman deprived the London group of its president and the advanced school of a leader. Those whose acquaintance with him is limited to his best-known work may be forgiven for supposing that his outlook was impressionist from the start. That such was not the case is made clear by his Memorial Exhibition at the Leicester Galleries (Leicester Square), which includes an early study of *A French Interior*. To a degree this painting may be accounted academic, but it certainly displays a regard for values which was practically relinquished by Gilman in recent times. Although not labelled as such, one suspects that a portrait of *Spencer F. Gore*—a stylistic and undeniably clever piece of artistic vamp—is to be assigned

#### British Mountains, by A. P. Allinson

#### Harold Gilman Memorial Exhibition

... a period of growth, ... by its kinship to the *French Interior*, and its utter dissimilarity to everything else in the room. These two canvases represent a phase of Gilman's career which might have been less meagrely represented in the display. Indeed, they seem to show that he might have developed his art on similar lines to more advantage than he achieved under the forcing-frame of modernism. As it was, he rejected a low-keyed palette in favour of the strident tints hall-marking the confirmed impressionist. He revelled in opposing tones; in depending for quality upon exposed patches of canvas; or, as in the case of a pensive portrait of *Miss Ruth Deggett* and one of *Miss Sylvia Gosse*, in a continuous rough impasto covering the entire surface. Regarded from an old-fashioned standpoint, Gilman, in common with many compeers, overdid these corrugations of paint, but it cannot be denied that he attained occasional forcefulness by their employment. That he thoroughly enjoyed composing dramatic single-figure subjects is obvious, but nothing at the exhibition can compete with his *View on a Norwegian Fiord*, wherein the free handling suggests the aerial envelope to good effect. It is too soon to judge of Mr. Gilman's position in regard to the advanced art of to-day. For skill, he could not surpass Miss Sylvia Gosse; for sincerity, he may be preferred to Mr. Walter Sickert; for popularity, he will probably never equal Mr. Augustus John. The ultimate verdict rests with time, and time alone.

THE International Exhibition of the London Salon of Photography, held at the R. W. S. Gallery, 5A, Pall Mall East, maintains so level a standard of artistic feeling as to render justifiable criticism very difficult indeed. It is gratifying to note, moreover, that the unnatural striving to imitate paint is very nearly absent. An untouched negative is, of course, almost an impossibility when recording an intricate or subtly lighted subject, and the most biased beholder cannot find fault with the desire to render a composition as complete as possible. Nevertheless, a few exhibitors appear to ignore the fact that photography is their métier, and re-touch, with the result that their efforts resemble work in other mediums. Miss Jane Reece and Messrs. John MacSymon and Aage Remfeldt are amongst the few who attempt this in the present display. Messrs. H. Y. Summons and Walter Lee appear to owe something to Brangwyn, but are more genuine in their outlook; whilst, in a single instance, Mr. Bertram Park juggles with his materials in order to work up his head of *Neranson* into the likeness of a Cubist portrait. Their obvious enjoyment of Japanese recipes leads Messrs. George Alexander and C. P. Crowther into producing similitudes of Oriental prints, but the latter's actors are bold and singularly satisfying.

One of the most striking subjects in the show is Mr. Edward Weston's *Epilogue*, which is not marred by a slightly decadent sense of line. Great subtlety is displayed by Mr. Arthur F. Kales in a series of well-considered compositions, mainly theatrical. His *Finale from the*

*Vanda Hoff* are all excellent. Mr. Fred R. Archer's *Spirit of the Lamp* is scarcely more than sensational, but his *Suppliant*, crouched before an evil-looking joss, strikes a sonorous chord. The feminine figure, wholly or semi-nude, is resorted to in many cases; and here, again, one is permitted to admire Mr. Kales's taste in his *Spirit of the Winds*—an expression of rhythmic curves. Mr. Bertram Park's *Study*, Mr. Henry B. Goodwin's *Tired Model*, and Mr. R. Belfield's dainty little *First Step of the Dance* are notable examples of this class of work. Reverting to the draped subjects, special praise is due to a *Study* of a very beautiful girl's head, contributed by the Earl of Carnarvon. *Yvette* is the title of a capital child picture by Mr. Angus Basil, whilst Mr. W. Gordon Shields shows an atmospheric rural incident, *Daisies*; Mr. J. C. Warburg, a well-posed portrait of *Miss Marjorie Hume*; Mr. Louis Fleckenstein, a sparkling scene styled *Play of the Winds*; and Mr. Lionel Wood, a portrait of *Miss Noreena Feist as "Lucifer" in "As You Were."* Unposed compositions are in a distinct minority, but *Festa*, a bull-fight impression by Mr. Filson Young, a picturesque *Alrededores de Madrid* by Mr. F. Candela, and *The End of the Trail*—soldiers arriving at a railway station—by Mr. F. J. Mortimer, help to make the deficiency less noticeable.

ONCE again the proprietors of the Burlington Gallery, 15, Green Street, Leicester Square, seize an opportunity to introduce promising new-comers to the art world. This time, the main attraction lies in the canvases contributed by Mr. I. W. Brooks, who indulges in an out-of-the-way treatment of seascape. When attempting to trace Mr. Brooks's manner to its source, the beholder may search in vain for something exactly similar in the European schools. He will be wiser to turn towards Japan, as, if not actually influenced by the Oriental artists, Mr. Brooks possesses many points in common with them. His tones are flat, yet subtle; his arabesques slight, yet sentient; his subjects plain, yet poetical. In *Cymyran Bay* is a case in point: a blue-green sea, a lowering sky, and, right across the centre of the composition, a streak of creaming foam. The Japanese inspiration is less apparent in a view of sea-girt sand-dunes, styled *Traeth Cymyran*: the outlook is more individual, the technique, if anything, more subtle. Its apparent execution is of the slightest, but it always has something to tell, some whisper of the grey waters, or of the wind in the coarse grass. An artist who can conceive and carry out such a subject with such finality is one to be noted. Mr. Charles Tharp occupies another part of the galleries with some atmospheric landscapes in oils, and some well-managed studies in pastel. The latter reach their zenith in *September Mist* and *The Workman's Cottage*, a moonlight poem meriting a better title. The oils are handled with great sympathy, and, in the case of the *Sussex Weald*, afford an occasional recollection of Mr. Hughes-Stanton. For pure charm of subject, to which may be added nicety of treatment, a little sketch called *The Thorn* shows Mr. Tharp at his best. A present-day follower of Pre-Raphaelitism is presented in Mr. J. Enraght Moony, a painstaking painter, whose

draughtsmanship is hardly equal to the exacting demands levied upon it by his choice of style.

Woodcuts by  
T. Sturge Moore,  
etc.

SEEN from a short distance, Mr. T. Sturge Moore's woodcuts resemble the clippings from some seventeenth century book. A closer inspection reveals the fact that, although antique recipes have a very definite charm for him, the artist has introduced modifications entirely his own. This applies more strictly to the smaller cuts of centaurs, bacchantes, and sportive amorini; the larger work is unmistakably individual in feeling. As might be expected from a versifier of Mr.

Moore's attainments, his compositions and titles are essentially poetic. His "Pan" series is interesting throughout as manifesting the mind of a mystic. *Pan as a Mountain* is temptingly *difficile*, whilst *Pan as an Island*—a great, grim god rising from the sea with a storm behind him—recalls in some ways the fancies of Mr. E. J. Sullivan, although it can scarcely be said to owe anything to them. In addition to these, the pattern and movement of a *Young Man fleeing from the Captors of Christ* may be cited as displaying the engraver at his best. Mr. Moore shared the space at the Little Art Rooms (Duke Street, Adelphi) with Mr. Vivian Forbes, whose drawings, mainly in sanguine, displayed a method at once direct and forcible.

MISS HELEN R. LOCK's artistic expression, as exemplified by her water-colours at Walker's Galleries (118, New Bond Street), is sedate, and even old-fashioned. So far from implying disparagement by the use of the latter term, one merely suggests that she admires a period of painting now past. Thus a few of her drawings



PORTRAIT OF H.E. THE MINISTER OF THE ITALIAN MARINE BY ALDO CARPI

*the Cottingley Mill and Lincoln* may be remembered; recall Cotman; some others, Henry Bright, who has yet to be acknowledged as belonging to a high line of the Norwich School. The last consideration brings us to Miss Lock's *Mill and Lincoln*, the first of the collection, which has something of Bright's directness about it. In the most excellent study the artist is in thorough sympathy with her subject, adhering to the best traditions in recording it. Note, for example, the clever drawing of the great sails, one of which reaches right out of the frame towards you. Had Miss Lock chosen to develop her manner along similar

lines throughout, no fear need have been felt for her. Unfortunately, the *Mill* stands almost alone, and, with the exception of a *Sand-pit*, conceived in a somewhat like spirit, though with less precision, there is nothing in the exhibition to approach it.

THE ninth annual exhibition of works by the "Modern Masters of Etching: British, French, Dutch, and American" shares the Leicester Galleries (Leicester Square), with the works of the late Mr. Gilman. That the collection is of a high order is apparent when the names of Whistler, Sir Seymour Haden, Legros, Manet, Goya, Sir Frank Short, Muirhead Bone, McBey, and many other noted etchers, are mentioned in connection with it. Indeed, it is not indiscreet to state that there is hardly an indifferent plate in the gallery. One expects eccentricity from Mr. Picasso, who contributes a subject that might have been rendered quite as effectively in pen-and-ink. One of the first items to catch the eye is the late Sir Charles Holroyd's *Eve and the Serpent*, which was reproduced in

THE ANNUAL Exhibition at the St. Frank Short Gallery, 10, Pall Mall East, is a most interesting one. It is a collection of the work of the many artists who have been provided by Mr. W. Walcott, whilst carnival forms the motif of a light and graceful composition from Mr. Claude Shepperson's needle. Mr. Muirhead Bone's *Shot Tower* needs no bush, and Mr. Benson's wild fowl studies, Mr. Murphy's Oriental bazaar, a charming little lake scene of Mr. Montgomerie's, and some items by Mr. Martin Hardie, are all noticeable amongst the many other excellent etchings which lack of space forbids us from alluding to in detail.

ALTHOUGH but small in point of numbers, Mr. George Soper's exhibition, in the Sheriff's Parlour (Messrs. A. C. Curtis, Ltd., Guildford) was well worth a visit. His thirty-three items comprised etchings, dry-points, aquatints, and woodcuts; his subjects varied between scenes in the West country and views on the Continent. Mr. Soper had his grounding in this branch of art under Sir Frank Short, and proves himself a worthy pupil. There is no doubt but what the genial P.R.E. ranks with the most fluent exponents of modern etching; his traditions are of the best, his influence all for good. Mr. Soper has recognised this to the full, and his contributions to the Guildford show, amongst which *A Cornish Farm* outstood, were sentient and well-realised impressions of rural life.

MR. LOVAT FRASER is familiar to the average man through the instrumentality of a few posters and some theatrical scenery. The exhibition of his works by the Mansard Gallery, Tottenham Court Road, affords opportunity for a more detailed study of his style. Views, genre drawings, designs, and stage models enable one to appreciate the fact that, if not yet in the forefront of his profession, Mr. Fraser possesses a versatile mentality. It goes without saying that he is a poor draughtsman, but his vivid imagination helps him over many a stile. Of the items in the exhibition, the stage models are the most perfectly satisfying. His attitude towards art is almost entirely theatrical, and if one period of design influences him more than another it is that of the *moyen âge*, which he adapts to suit his requirements. Hence one finds in these fascinating little models a tendency towards angularity and flat tones, recalling the work of some mediæval craftsman. His design for *The Forest of Arden* is like a piece of tapestry; his *Courtyard of the Duke's Palace*, also from "As You Like It," might be an illumination lifted from a missal. Equal to either of these in arrangement is a *Street in Bath*, from "The Rivals." Like much modern scenery, these border on being bare and hard in line, since scenic chiaroscuro is ignored; but nobody can deny their effect. Of his other work, it may be briefly said that Mr. Fraser's designs for toys and printers are sometimes clumsy, his costume designs well schemed, his pleasure sketches at once ingenuous and amusing.

THE exhibition held by the Serbian Red Cross Society at 9, Ennismore Gardens, S.W. 7, forms a valuable commentary on Serbo-Croat art. A feature consists in the sculpture of M. Toma Rosandic, who has acted as M. Mestrovic's assistant. At first sight there is no marked difference between their work, but a closer inspection reveals in Rosandic a roundness and a less generally attenuated aspect than the better-known sculptor cares to affect. The dominant exhibit is a pearwood *Pillar*—an Atlas with a boy before him, dignified by great strength and nobility of design. The reliefs in walnut are all marked by a fine appreciation of line and satisfying spacings. *The Mother and Orphan*, *Maternal Solicitude*, *Youth*, and *The Daughter-in-Law* may be selected as characteristic examples, and to them may be added *A Sorrowful Woman*, one of the minor heads in which is like some angel of Donatello. The paintings by M. Mirko Racki fall into two distinct classes—the one pseudo-archaic, recalling the work of Mestrovic in another medium; the other Occidental, and not unlike some of Mr. James Clark's more ambitious conceptions. *The Maiden of Kossovo* especially puts one in mind of the British artist, both by manner and conception, although the handling is less precise. M. Racki's subjects, too, are gloomier than Mr. Clark's; but this is not to be wondered at in the work of a temporary exile. His brush tells of death and bondage, of Serbia in chains. *The Mother of the Jugovic*, kneeling before her sons' bodies whilst their horses paw the ground behind them, is an extraordinarily arresting picture, meriting close attention. A relief to the general despondency is provided by *The Fair Hajkuna*, a girl in a green dress and scarlet slippers, which, despite some nebulousness of the features, is a charming and well-composed theme. In M. S. Popovic a more advanced but less satisfying spirit is observable. With the exception of a boldly painted portrait of *Commander V. D. Hughes, R.N.*, his canvases fail to convince. *A Rhythmic Study* justifies its title, but would have been more successful had the naturalistic element been eliminated entirely. On the other hand, M. T. Krizman's etchings are well massed and full of tone; his choice of subjects, as in *The Zagreb in Snow* and other plates, is excellent, his treatment sympathetic.

THE latest catalogue issued by Messrs. John and Edward Bumpus, Ltd., 350, Oxford Street, may be described truthfully as worthy close perusal. A Bookseller's Catalogue Desirable copies, immaculate items, jostle one another, making it hard to select representative volumes for notice. University and public-school men will linger over the histories by Ackermann; sportsmen will turn to the coloured plates by Henry Alken, and the very special series of first editions of Surtees' novels. If lovers of Dickens and Thackeray are catered for liberally, the devotee of Burns will exult over a splendid copy of the first edition of *Poems chiefly in the Scottish Dialect*, published at Kilmarnock in 1786. An unread copy, in the boards, of Egan's *Finish of the Adventures of Tom, Jerry, and Logic*, is not likely to remain long without a purchaser, in which respect it may be

classified with a superb specimen of Eisen's *Temple de Minerve*, a grangerised Pennant's *Accounts of London*, and a Thornton's *Temple of Flora*, possessing the plates printed in brilliant colours. Although the wealthy collector will find much that he requires in this catalogue, special provision is made for those who desire to obtain pleasurable volumes without making heavy inroads on their resources.

AN exhibition of water-colours by Mr. Romilly Fedden will be held at Walker's Galleries (118, New Bond Street

**Water-colours by** during November. It marks Mr.  
**Romilly Fedden** Fedden's return after four years

in the army, during which time, however, he was able to produce his book on *Modern Water-colours*. An interesting collection of black-and-white studies by well-known British and French painters will also be on view. A more extended notice of the exhibition will be published in these pages later.

A FEATURE at the Maddox Street Galleries (23A, Maddox Street, W. 1) lies in a collection of water-colours and

**Works by E. H.** pastels by Mr. E. H. Chetwood-  
**Chetwood-Aiken,** Aiken. Nearly all are distinguished  
etc. by colour, although some are not

very certain in handling. A *Yorkshire Landscape* is to be remarked on account of its interesting treatment of the distance, whilst *Autumn Fires* and *Homeward* are typical of Mr. Chetwood-Aiken's manner. Mr. J. Pavlov contributes some sketches of the Russian ballet, one of which, a view taken from the gallery of the Alhambra, is a daring attempt to tackle a difficult piece of perspective. A number of meticulous and highly finished drawings from the brush of Mr. Arthur Barrett are at fault through the ultra-brilliance of their colour-schemes, whilst Captain D. A. G. Dallas enlists the aid of sensation in some unnecessarily horrible subjects. Of the other exhibitors, Mrs. Kate Wilcox displays a number of carefully executed water-colours, which, however, border on being "pretty."

AT Rome from time to time there are still important finds of antique art in private property, generally in cellars

**Notes from Italy** or gardens, such as that most beautiful *Niotide*, in the years before the

war, in the possession of the Banca Romana, which had been probably placed in underground hiding when the Goths made their last and fatal attack upon the ancient capital of the world. A similar find has lately come to light in the cellar of a house belonging to Sig. Emiliani, fronting on the Vicolo dei Carbonari, near which an ancient burial-ground, which looked on to the old Via Labicana, had already been explored during the last six years. In connection with these explorations in the ground which had been cleared, at the angle of the great "Columbarium" has been found a little copy in bronze of the "Diadumenos" of Policletus. The statuette, in yellow bronze, seems to have been cast very accurately, and, except in the hair, to show few signs of subsequent retouching. The feet were evidently intended to be attached, by

means of some soldering process, to a base of stronger metal. The original patina is well maintained, and the surface has suffered but little, though at the nape of the neck the knot of the fillet which should be there is now scarcely traceable. The face, however, is very fairly preserved, and it is suggested that the eyes were in silver. Around the head is the fillet to which I have alluded, in chased metal of dull-red bronze. This discovery makes an interesting addition to other replicas of the famous masterpiece of Greek art, which exist in small dimensions, both in bronze and terra-cotta.

*The Rassegna d'Arte Antica e Moderna* has recently opened its pages, very appropriately, to Italian artists (commencing with the painters) who have died in the recent war; and it may be noted in this connection that the Famiglia Artistica of Milan is arranging an exhibition of paintings and drawings of the war by its own members and others, including the works of A. Carpi, A. Bucci, Saliotti, D. Andrea, and drawings and lithographs by Giuseppe Camona. In the meantime, at Verona, in the Palace of the Museo Civico, an exhibition of soldier artists has been recently held; and a similar one has been opened at Trento.

The war drawings, with their strong figure-work, of Anselmo Bucci and of Aldo Carpi have made their mark in recent Italian art, and Rucci is now publishing a second volume, in continuation of his *Marina a Terra*, this last under the telling title of *Finis Austriae*. Among the artists whom Italy has to mourn must be mentioned Emilio Mantelli, who had studied in the Academy of Fine Arts at Florence, and gone thence to Paris. His home was on the Gulf of Spezia, and, returning there, he was making a name, especially in his woodcuts—an art which has had in these last years a marked and important revival in Italy—in illustrating the literary creations of D'Annunzio, Benelli, Beltramelli, Ada Negri, and Barrès. His work in this direction—a medium which was also used with power by G. Barbieri—possesses the energy which was temperamental to his character, and which might have led him far. He aims at strong contrasts, and finds them in his line and shadow.

Ramponi and Carlo Erba were both volunteers in the war, and both fell fighting bravely, the latter in the ranks of the Lombard Battalion of Cyclist Volunteers, fighting alone when his company was dispersed upon the Alps. In the art of Giuseppe Camona, though his war drawings are vigorous enough, there is something in such paintings as *Meriggio*, the soft landscape steeped in mid-day sunlight, as *Dolcezza*, the southern peasant girl bringing her sheep into the fold—of that idyllic sense of the quiet charm of country life which in modern English art we find in the work of Edward Stott. He was finding his message in art; and it has been suggested that his friendship with Vittore Grubicy helped him in his quest. He has left enough to make us realise the fuller creation we have lost. There is power and grasp of his theme in Giovanni Ardy's *Roman Triumph*, something of the rhythmic splendour which Mantegna had put into his famous cartoon for the Gonzaghi. Ardy had studied in Turin, where, under the guidance of Grosso, he made

Arday was a pupil of the Military Academy of Caserta—to which he had been sent a few days before he fell, in August of 1917, in a glorious assault, had sent in a study to the Supreme Command on the subject of masked attack and camouflage. Had he lived, Arday might have claimed a leading place in the "Quadriennale" Exhibition of Turin now organised. These young artists looked to the future of their country's art. Italy expected much from them, and she does well to mourn their loss. —S. B.

ing their doors. The appointment of the new director, M. L. Dreyfus-Nesle de Constant, to the Louvre, has been signalled by the re-opening of three more galleries in that institution. Everyone in society in London remembers this genial and charming man, who has been working in connection with the League of Nations. Those qualities, united with those of a great administrator and learned dilettante, ought to make an ideal director of the national museums.

The Musée d'Art Moderne has at last re-opened again, and all art-lovers can rejoice. At the Musée du Luxembourg the exhibition of American artists was officially opened on October 6th by the President of the French Republic, in the presence of the Ambassador of the United States, the Minister of Fine Art, and numerous American and French art-lovers. The exhibition, which seems to me to be most interesting, will be studied at length in my next note.

The Petit Palais has organised an exhibition of the finest stained-glass of the oldest Paris churches which had been taken from their windows at the time of the bombing of Paris by aircraft and by long-distance guns. After the exhibition, it will be put back in the churches of Saint Merri, Saint Eustache, Saint Etienne-du-Mont, Saint Severin, etc. A very interesting and amusing exhibition is that organised by the Society for the Protection of the Landscapes of France, which will soon be opened at the Pavillon de Marsan. It is an exhibition of artistic factories specially planned not to spoil the won-

busy in French circles, as the Minister of Fine Art is instituting an examination in view of appointing twelve chet arch tects of the historical monuments, whose duty it will be to repair the ancient buildings devastated

La Palette Française opened the series of its exhibitions by that of the president of flower painters, Georges Jeannin. Nor are the art business circles backward in the general revival which necessarily was to follow Peace. Apart from important deals having been concluded in Paris chiefly with Americans, French art dealers, with their usual

the possibilities of purchases of pictures and works of art in Austria-Hungary, Roumania, and even Russia. I hope to be able shortly to give some details about the purchases of several important collections of works of art and a collection of pictures in Ukraina and Crimea. These are being now shipped from Odessa. One of the leaders of a firm of international art dealers is now even in Moscow trying to retrieve, by agreement with the Russian aristocratic circles, some of the collection which the Bolshevik Government has wisely preserved and not chopped for firewood, as some of the daily papers would like us to believe. An interesting proposal now before the French parliament is to levy royalties, for the benefit of the artists or their descendants, on modern works of art sold by auction. The royalty will be applicable to all works by living artists or artists who have died within fifty years of the sale. The duty will be one per cent. up to £400, rising to 2 per cent. on the price of the works above £2,000.

R. R. M. S.

ANTWERP leads the artistic movement in Belgium this month. In pre-war days Antwerp had two important art societies, the old Société Royale pour l'Encouragement des Beaux-Arts, and the newer and more ambitious association called L'Art Contemporain. Now, I understand, that these two societies, formerly hostile, are, for the sake of the Union Sacrée, preparing a huge exhibition, to be held next summer, in connection with Les Jeux Olympiques, when they take place at Antwerp.

In the meantime, the latter society has just opened an important exhibition devoted exclusively to the works of two of its members who have died during the war, Jan Stobbaerts and Charles Mertens. Stobbaerts, who was over eighty, lived in Brussels. Mertens was only in the fifties when he died, in 1918, at Calverley, near Leeds, where he was waiting for the cessation of hostilities to end his painful exile. Both painters have left notable works. Unfortunately, their relatives and friends, as is too often the case, have been too keen to collect and show every painting or drawing they could find. Stobbaerts is, undoubtedly, a wonderful painter so far as technique and harmony of colour are concerned, as is evidenced by his scenes of farm life, cattle in stables or meadows, or in poor and picturesque suburban buildings, butchers, shearers or dogs, or old women with their pet animals. His work is powerful, but without the slightest idealty; and, dating back as it does to the time of Baron Leys and Henri de Braekeleer, its brushwork seems to-day rather dark and heavy. Stobbaerts tried sometimes to change his *métier*. He has painted a few portraits, interiors, and even mythological compositions, but he is never himself except when he deals with horses, oxen, pigs, dogs, cats, or poultry in their usual high-tone surroundings. Like Jean Siberechts, Stobbaerts will remain among the little masters of our Flemish school. Charles Mertens was much more versatile; his works display an unsatisfied curiosity. Portraits, large decorative panels, landscapes, scenes of fisherman-life on the Scheldt, drawings of every description, testify to an intelligent versatility. Mertens was an excellent

draughtsman: several studies in charcoal or pencil are quite remarkable. The frames for the works of both artists have, unfortunately, been badly chosen. As they hang in rather dark rooms, the heavy mouldings threw half of the pictures into the shade.

At Brussels, Jakob Smits has filled the Galerie Giroux with an important series of his works. Jakob Smits is a painter who makes you angry, a painter with whom you want to quarrel; you will object about a lot of his defects, but you cannot fail to be subdued by his powerful and pathetic eloquence of interpretation. Jakob Smits lives in a remote part of the country called La Campine, like a peasant among peasants. He is simple, sometimes brutal, in his search for vigorous and violent impressions. His models are of the lower rustic class, ugly and crooked, and they have to represent Christ, Our Lady, saints, or holy women. He has placed the *Annonciation* in one of the poorest cottages of his natal village, the angel opening the door and appearing to a girl looking almost like a humble servant. In spite of this, there is something in the picture that one feels and could not express. Everybody understands at once that only a great artist, notwithstanding all his neglects, is able to imagine and carry out such a striking picture! I should say the same about another representing four holy women lamenting over our Lord's body. Nobody can forget the picture when one has once seen it. Jakob Smits is always striking and pathetic. He never imitates exactly what one sees. Everything in his work is arbitrary. To like or dislike his talent is a pure question of feeling. You may assert that he is rough; that he uses too much bitumen; that he opposes black and white, crude red and bright blue, ardent yellow and jade green, which you cannot observe from nature and which hurt your eyes; that he will paint a sky which looks like a wall, and a wall which looks like a heap of coals; that the style of his drawing is swollen, puffed up, and vulgar. Perfectly true! Nevertheless, Jakob Smits is a great artist. You may hate him; but you must confess that he is one of the most individual and powerful painters of the present time.—P.L.

THERE survives behind the modern frontage of Mr. Arthur Edwards' Stratford Galleries (59 and 61, Wigmore Street, W.1) a range of buildings replete with heavy oak beams and sharp-angled ceilings that were new in the days when the mansions of the West End abutted on open country. Here is housed a collection of antiques varying between linen-panelled chests and Chippendale chairs, old glass pictures and antique hangings. One typically "paintable" room is resplendent with a superb set of seventeenth-century Flemish tapestries, once in the possession of a royalty. In front of them are arranged four chairs with elaborately carved backs, made for some fashionable residence when William and Mary occupied

the throne. A scarce item is a child's oak chair, dating from the reign of the first James, which leads one on to a Jacobean pinewood sideboard, with flat baluster legs of good form. A charming little Chippendale urn-table, in the "Gothick" taste, catches the eye, whilst a magnificent suite of Dutch marqueterie furniture is an important acquisition. Nor must one overlook a French lacquer cabinet, with ormolu mounts formed as fleurs-de-lys, which might have guarded many a state secret in the time of the Grand Monarque.

ONE of the latest additions to the fine collection of glass formed by Mr. Cecil Davis is a fine example of a Jacobite glass. It is 6½ inches high, and has an air-twisted stem. The drawn bowl is finely engraved in diamond-point, with the royal cypher beneath a crown. Below appears "Amen," and, in a scroll border, the first two verses of the Jacobite version of "God Save the King." The third verse is engraved on the foot, in which respect the glass resembles the Keith-Douglas example referred to by Hartshorne. A slight chip in the base has been covered with a metal plate inscribed, "Jacobite Glass in commemoration of Rebellion, 1715."

THE firm of W. & G. Foyle, the well-known booksellers of Charing Cross Road, has been converted into a Limited Company, with W. A. Messrs. Foyle, Ltd. and G. S. Foyle, the original partners, as directors. By this conversion the partners hope to extend their business. In twelve years they claim to have built up the largest second-hand book-store in this country. Their stock is classified and arranged, and each department is in charge of an expert.

TOBY JUGS representing contemporary celebrities have proved so popular that Messrs. Soane and Smith (462, Oxford Street, W.) have added one of His Majesty the King to the series. It has received His Majesty's approval, and, in common with the others, is designed by Sir F. Carruthers Gould. The demand for Messrs. Soane and Smith's tobies has resulted in specimens, including that portraying Lord Kitchener, changing hands at enhanced prices, as much as £20 having been paid in some cases.

THREE plaques commemorating our victorious peace are issued by the same firm, Messrs. Josiah Wedgwood & Sons, Ltd., having been entrusted with their production. Practically the whole of the work is executed by hand, whilst the designs represent severally Bellona (goddess of war), Britannia, and a head symbolical of France, each surrounded by an appropriate motto. It is about fifty years since this type of Italian glaze was made at Etruria, so that these plaques are likely to experience wide popularity.







# Pictures

## The Pastel Work of John James Masquerier By R. R. M. See

THERE followed in the footsteps of those fathers of the English school of pastellists, Knapton, Thomas Frye, Hoare of Bath, and Highmore, the two artists who achieved the greatest fame in that medium, namely, Cotes and Russell. To them succeeded William Peters, Catherine Read, Ozias Humphry, the three Hamiltons, Gardner, Prince Hoare, Mary Benwell, J. R. Smith, Samuel Cotes, and Peter Romney, all of them artists of merit. In addition, there must be taken into account the majority of the late eighteenth-century school of British portraitists, who loved to dabble in the alluring medium of crayons or coloured chalks, with their attractive subtlety and

supple, luminous effects. But the famous galaxy was to find worthy disciples early in the nineteenth century among the draughtsmen and portraitists in water-colour, indiscriminately classed in art circles as "miniaturists." Of these, the chief exponents were Cosway, Engleheart, Smart, Singleton, Buck, Edridge, Pope, and Downman: while as regards work on a larger scale, the leading lights were, of course, Chinnery and Masquerier.

John James Masquerier, whose career formed the theme of an article in the September, 1918, Number of *THE CONNOISSEUR*, is so far as his pastel work is concerned, the subject of my study to-day. It will naturally be hardly necessary to



Portrait of a Lady

J. J. MASQUERIER, 1813

all that is the most characteristic to this work, the author of numerous portraits in the style of the 18th century.

the career as a pastel painter of this almost forgotten genius.

One feels, on studying the technique of John James



JOHN JAMES MASQUERIER, 1812.

of the artist's greatest craftsmanship, and a few worthy of the name of masterpieces. His finest period extends from 1798 to 1812, and it may without hesitation be asserted that, after the death of Russell, Masquerier was to be regarded as the foremost pastellist of his time. His works are rare, for a matter of two or three score of pastel portraits of importance do hardly suffice to make a name. For obvious reasons, many of these were inevitably attributed to other hands in consequence of either the vanity or commercial greed of the owners, so that it is from comparatively scanty data I have succeeded in picking up the lost threads concerning

Masquerier, as displayed in his pastels, that, possessing a swift perception of the salient points and features in a face, he quickly conveys these to the picture, often allowing them to remain afterwards untouched and unaltered.

His method frequently leads to over-simplification of the different planes of modelling, especially in regard to the head, which results, especially in the case of his lady sitters, in an apparently superficial likeness. This, however, is but in the nature of a first impression, for on deeper study one discovers the variety and subtle psychology of the rendering, while the technique is seldom allowed to err on the side of monotony.



ELIZABETH CRAWFORD

J. J. MASQUERIER, 1812

The backgrounds interest Masquerier but little: he is apt to leave them vague and sketchy. Yet they are always full of atmosphere, and the figure does not cling to the background, but appears environed by space. This is especially noticeable after he has rid himself of the shackles of the early influence of the

artists of the French Revolution, and of his first master, Hoppner.

He is prone neither to concede to his sitters' anxiety to be flattered nor to give in to the foolish desire of the majority to be depicted smiling; but one is conscious at the same time that he has done

justice to his models at their best, producing a likeness that is at once favourable and striking; in short,

search for and determination of the relations between the composing masses and between the larger



MELTON. J. MASQUERIER, 1894

the artist gives to the face the composition of which the features are capable.

Masquerier's style in pastel, once adopted, had the great advantage of being individual and strong, and of possessing, both in regard to technique, composition, colour, and drawing, a certain mastery and refinement.

His method was not that of direct laying in by bold strokes of the crayon, in the manner of Knapton, than by process and rubbing in on the lines of Cotes in his second period and of Russell throughout his career. With him there is little or no indication of the primary drawing in charcoal; no

elements that go to make up his effects. The whole has been studied and thought out before the parts and delineation of detail are considered. Subtlety in modelling and ultra-refinement in tone are given secondary importance, for these, as a matter of fact, come to him without deliberate effort.

Velasquez, Hals, and Rembrandt all painted with directness. Among Masquerier's contemporaries, Raeburn followed their theories, and it is evidently to his influence that we owe Masquerier's manner. The system, however, was by no means adopted by him in its entirety.

In the broad fashion in which Masquerier employed



MRS COOTE MARTIN

J. J. MASQUERIER, 1811



MRS. M. J. MASON 1877



MRS. S. A. MASON 1876

It is only as that he planned his general effects in the initial stages of his work. Here the pastellist had the advantage over the painter in oil, in so far as no process was necessary in order to keep the picture fluid, so that he was enabled to study it and then shape by the mass, leaving on one side fashionable mannerisms in order to adopt in the general modelling the gradation and development of light. Interest is invariably centred upon the face. He does not indulge often, like Cotes, in accessories and jewels, or, like Russell, in pet animals. He follows rather Peter Romney in his virgin simplicity: even in his backgrounds one seldom finds elaboration in the shape of windows, columns, or the scenery of parks.

Thus, if we come to compare Masquerier's art with that of Russell, we find that, while less captivating in style, it is marked by greater sincerity and is more directly derived from nature. In consequence, it is never guilty of mere weak prettiness. During his best period (1798-1812) in this medium he is strikingly individual. He is more naturalistic in aim, and relies to a greater extent on his own vision and artistic feeling than was deemed advisable by his contemporaries. Indeed, his courage in selection and his

tendency towards simplification amounted at times almost to positive temerity. And so Masquerier at his best reaches real greatness. Almost entirely free from artificiality and sentimental elegance, his art is all simple grace, unaffected dignity, instinct with humour, and breezily healthy.

With regard to the materials he employed, Masquerier evidently profited by the lessons in crayon mixing which he received from Russell, for his pastels have mostly been handed down to us in a perfect state of preservation. If anything, they have withstood the test of time more satisfactorily than those of this master, who employed rather too much "cookery," and in his anxiety to perfect his finished work, "rubbed in" his final powdered glazes to such a degree that the strength and breadth of his work was at times impaired.

Masquerier does not seem to have cherished any special predilection as regards the paper whereon to draw his pastels. We find him using variously steel blue, brown and ribbed papers, parchment, velvety paper of the soft, blotting type, and the paper, specially beloved of English pastellists, with grey surface, besprinkled with emery powder to provide a grip for the crayons.

By nature a portrait painter, and endowed with an







MRS. JAMES

J. MASCHER, IN



MRS. A. L. H.

M. L. H. G. S.

extreme facility in execution and a faculty for assimilating with ease the art of masters and rivals, Masquerier has, so far as his work in pastel is concerned, always remained true to himself. Had he lived a little earlier, there is no doubt but that he would have challenged Reynolds's assertions as to the propriety of rendering masses of light by means of warm, mellow colour, in yellow-red or yellowish-white. His works are at least a direct challenge to this theory, and in agreement with Lawrence's rules regarding the "ascendancy of white objects, which can never be departed from with impunity," and as to the "union of colour with light."

One's sole regret is that while Masquerier displayed a talent of a high order in regard to portraiture, amounting occasionally to genius, and establishing his right in some phases of his work to be placed on an equality with Lawrence and Opie, he failed, however, to create a public taste in art, and instead of struggling against the dictates of fashion in the latter part of his career, he elected rather to follow that set by the smart and less brainy clique of his day. But for this, his brief period of really great work might well have been prolonged, to the advantage of art-lovers in general, and to that of his admirers and of the student of his life and work in particular.

Masquerier, however, was always satisfied to paint within the limitations of his own knowledge. He did

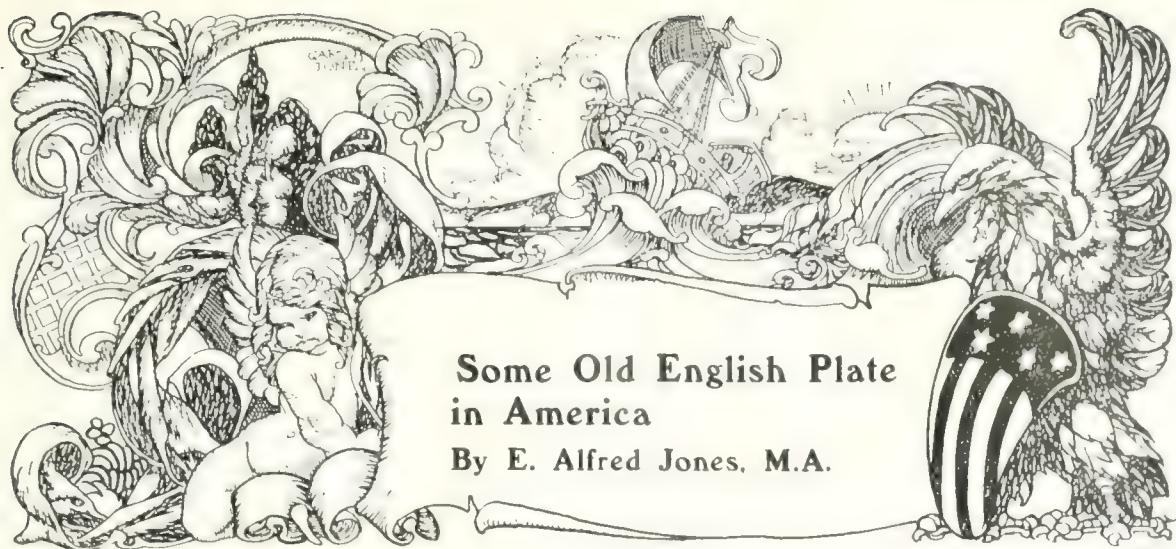
this conscientiously, producing with serene and untroubled mind, good, serviceable work, so far as within him lay. He has left to us some of the loveliest women and most eminent men of his day, rendered with great fidelity and consummate art, and depicted with profound and acute perception of character, even when his art was hampered by ugliness of fashion, which marred the picturesqueness and attraction of the portrait. He will always be admired as the author of many a broadly executed pastel, a master of pattern and nuance of light, a poet of misty, autumnal background. In this alone lies greatness.

There has in his case been no such machine-made celebrity as existed so profusely in that of Reynolds: there have been no pupils, no official position, no need of praise from colleagues and successors to work up his reputation. And so the partial oblivion into which his name has sunk requires no explanation. But if for years he has been forgotten, his works misnamed and attributed to greater and more fashionable painters, these times are past. May this study, incomplete as it necessarily is, do somewhat towards retrieving slightly the wrongs of the past, the sins committed against his memory and his merits. Thus will my modest labour receive its ample reward if only it causes the importance of this delightful artist to be a little more widely recognised, and if it arouses a deeper appreciation of that charming talent that was undoubtedly his.



N. MASQUERIER

1800-1860



## Some Old English Plate in America

By E. Alfred Jones, M.A.

COINCIDENT with the growth of the American colonies in population and in economic prosperity in the eighteenth century, a demand arose for articles of luxury, as it has done always in the progress of a nation. Plate had already been made in considerable quantities at such places as New York and Boston in the seventeenth century, and in the following century silversmiths and jewellers had established successful businesses in many other towns—Philadelphia, Newport (Rhode Island), and at places in Massachusetts and Connecticut. Some of these were native-born craftsmen, while a few were emigrants from Europe, tempted to seek fortune in the New World.

The outbreak of the Revolutionary War in 1775 curtailed the demand for silverware, which had been increasing in volume. Silversmiths were to be found in the ranks of both sides in the struggle. Paul Revere, the celebrated Boston silversmith, was an active protagonist on the American side, and appropriated perhaps an undue share of glory in Longfellow's well-known poem, "The Midnight Ride of Paul Revere." Plundering by combatants on both sides from the houses of merchants, planters, and other prosperous inhabitants, as well as from churches, went on merrily, to the destruction of many historical objects and precious family relics, and with a total disregard of their sentimental associations or their historical interest. The more prosperous loyalists who fled for safety to England, Canada, and the West Indies carried away their plate, or as much of it as could be removed in their enforced banishment. Many cases could be cited from unpublished documents of the private sale of valuable plate, jewellery, and other treasures by the loyalist refugees from America, to obtain the bare necessities of life.

The present writer, in his long and enjoyable visits to the United States in the years 1910 and 1911 for

the purpose of studying the old sacramental vessels in silver, pewter, and other metals, in the churches of all creeds, was privileged to examine several pieces of English domestic plate in North Carolina and elsewhere which have happily escaped the wholesale destruction during the eight years of the Revolutionary War, 1775-83.

One of these pieces is the handsome kettle shown in No. i. This is plain except for a narrow band of delicately engraved cherubs and other ornaments on the lip. It was made in the first year of the reign of George II. (1727-8), by Peter Archambo, of London, and came from the old palace built at New Bern in North Carolina, by order of an Act of Assembly of 1766, for William Tryon, governor of the province until 1771. To the dismay of the taxpayers of the thinly populated province, this palace, begun in 1767 and completed in 1770, cost over £15,000. The elegant furniture and contents, imported for the most part from England, were sold by public auction after the American War of Independence, by order of the State of North Carolina. This kettle subsequently passed into the possession of its present owner, Mrs. Margaret Donnell Nelson, of New Bern—a town where the silver communion service of the year 1752-3, presented by George II. to Christ Church, has survived the vicissitudes of the Revolutionary War and is reverently preserved in that church. An interesting circumstance in connection with the building of Governor Tryon's palace has recently come under the writer's notice, namely, that one Thomas Stringer, a son or kinsman of Dr. Stringer, of New Bern, claimed in the year 1785 from the Commissioners of American Claims—the body appointed by the British Government to investigate the claims for losses of property sustained by the loyalists in the American War of Independence—a sum of money for part of the land on which the palace

was built. The  
bearing the per-  
of witnesses, in-  
himself, arrived

ought clearly to

claim, and for

piece of silver is

high (No. ii.),  
engraved with a

wrought in Lon-  
don in the same  
year as the "Try-  
on" kettle. This  
has descended

tions to its pre-  
Drane, of Edent-  
ton, North

A second and more ornate silver coffee-pot, fluted  
bearing the London date-  
letter for 1762 3, and the mark of the maker, John  
Swift, is also illustrated in No. ii. Samuel Johnston,  
Governor of North Carolina, was once the owner of this  
coffee-pot, and Miss Carrie Coke, of Edenton, is the  
present owner. The arms engraved upon this coffee-  
pot cannot, however, be identified with Governor  
Johnston.

A large plain silver cup and cover, 12 in. high, is  
the next piece of old English silver illustrated (No. iii.).  
Made in London in the year 1756-7 by John Swift, the  
maker of the above coffee-pot, it is inscribed—

the inscription, a horse and jockey, with the



NO. I. THE TRYON KETTLE  
MADE BY JOHN SWIFT, LONDON, 1727 S.

horse's name,  
SPARROW, are  
engraved. The  
owner of the  
winning horse  
was Thomas  
Barker, origin-  
ally of Massa-  
chusetts, a dis-  
tinguished law-  
yer, and some-  
time attorney  
for the Crown,  
of Edenton,  
North Carolina,  
where Govern-  
or Johnston,  
mentioned  
above, had  
been a pupil  
in his office.  
Thomas Bar-  
ker was buried  
at Hayes, on  
the estate of  
Governor  
Johnston. Al-  
though the pre-  
sent owner of  
the cup, Mrs.  
James Coffield  
Warren, be-  
lieves that it  
was won on  
this side of the  
Atlantic, dili-  
gent search has  
failed to show

that horse-races were run at Pembroke in South Wales  
in 1754, or to trace the horse's name among the English  
records, and therefore it is assumed that this interesting  
cup was won at a place of the same name in America.

A second racing prize, in the form of a plain silver  
punch-bowl, measuring 9½ in. in diameter and 4 in.  
in height, which the writer was privileged to see in  
the National Museum at Washington, is also illustrated  
here (No. iv.). The bowl is inscribed above the figure  
of a jockey on horse back—

Having Taken the Possession of the American Prize  
at NEWMARR, 1758

The bowl would seem to have been wrought specially in

the inscription, a horse and jockey, with the  
the inscription, a horse and jockey, with the



NO. II —PLAIN COFFEE-POT  
FLUID AND EMBOSSED COFFEE-POT

LONDON, 1727 S  
BY JOHN SWIFT

LONDON, 1762 J

London as a prize for this race meeting, since it bears the London date-letter for the year 1768-9. Captain William Allston, the owner of the winner, was a member of the staff of General Francis Marion in the American War of Independence. Newmarket, where the race was won, is not the well-known place of that name in England, but is said to have been in South Carolina, where old English sports were popular among the planters of the eighteenth century. Indeed, a race meeting was organised there during the War of Independence as a ruse by a party of ardent loyalists in the district of Great Lynch Creek, with the object of leading their political enemies, the "rebels," as they were called, to assume that the loyalists were enjoying a day's innocent sport. Meanwhile an attack was to be made by loyalists on the magazine at Camden, but, unfortunately for the organisers, the scheme was frustrated, and the loyalists, to the number of about seventy, were dispersed and the ringleaders taken prisoners. Mr. R. F. W. Allston, a descendant of Captain Allston, is the fortunate owner of the bowl.

The writer during his sojourn in North Carolina examined a few pieces of plate traditionally associated with the name of Flora Macdonald, the Scottish heroine of the Jacobite revolt and protectress of Prince Charles Edward. She had emigrated to North Carolina in 1774, and remained there among her compatriots until her loyalty to the British cause in the revolution, and that of her husband and two sons, who had taken up arms, and the confiscation and destruction of her home, compelled her to return to Scotland in 1779. Four pieces of English plate, a sauce-boat of 1772-3, a small salver and a sauce ladle of the following year, and a cream ewer, unmarked, are known as the "Flora Macdonald" silver, and are illustrated in the book, *Flora Macdonald in America*, by J. P. Maclean, 1906, page 79.

One of the most precious pieces of historical English plate in the United States, and a cherished relic which has been inherited by Mrs. Frances B. Gummere, of Haverford, Pennsylvania, is a covered ewer of somewhat unusual form, made in London in 1765-6. It

## The Connoisseur

... was presented by the Quaker physician, Dr. John Fothergill, to Benjamin Franklin on the eve

... ewer was bequeathed by Franklin to his friend and executor, Henry Hill, who in his turn left it to his



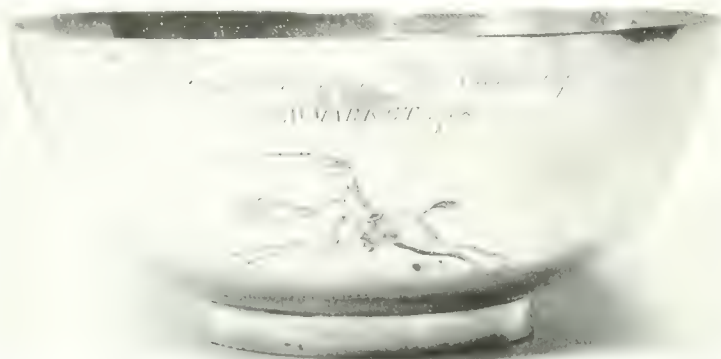
NO. III.—PLAIN SILVER CUP AND COVER

BY JOHN SWIFT

LONDON, 1750-7

of his return to America, when their united efforts had failed to avert the rupture between England and her American colonies. Engraved on the ewer is the appropriate inscription, *Keep bright the chain*. The

sister, Milcah Martha Moore. In form the ewer resembles the one of 1732-3 by Auguste Courtauld, lot 20 in Christie's catalogue of the Earl of Home's plate, June 17th, 1910 (*and* illustration in the catalogue).



NO. IV.—PLAIN SILVER CUP AND COVER

IN THE NATIONAL MUSEUM, WASHINGTON



PORTRAIT OF MRS. TOWRY  
BY J. J. MASQUERIER, 1803





## The Furniture at Syon House, the Isleworth Residence of His Grace the Duke of Northumberland

By Frederick Litchfield

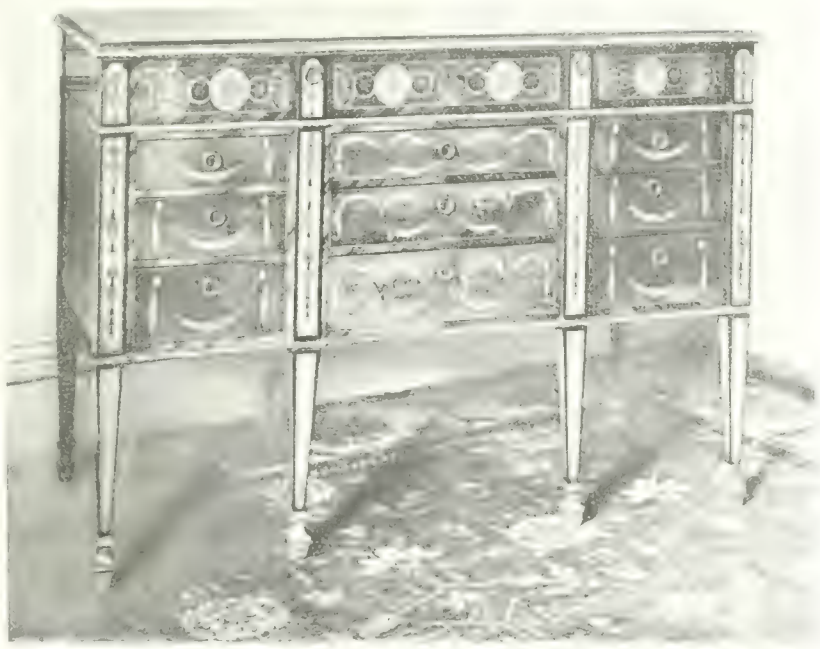
IN the July number of *THE CONNOISSEUR* I gave some descriptions of the decorative treatment by Robert Adam of the interior of Syon House, and the present notes on some of the furniture should be read as a "follow-on" of that article.

When Northumberland House was dismantled previous to its demolition in 1874, the contents were distributed among the duke's residences, and a considerable portion was allotted to Syon. There was, I suppose, at the time, no particular plan as to the arrangement of the various items, and they were accordingly "dumped" just where it was convenient, to get rid of them. As a consequence, the harmonious arrangement of the great entrance hall

particularly, and of some of the other apartments and corridors, is marred by the presence of discordant notes: modern groups of statuary, jardinières formed from the great lamps which were used in Northumberland House, and sundry articles of early Victorian furniture, which by no means agree with the stately, antique, colossal statues of Marc Antony, Cicero, and a Roman Empress: and by the same rule, or the

want of rule, unsuitable pictures are crowded in the corridors and passages.

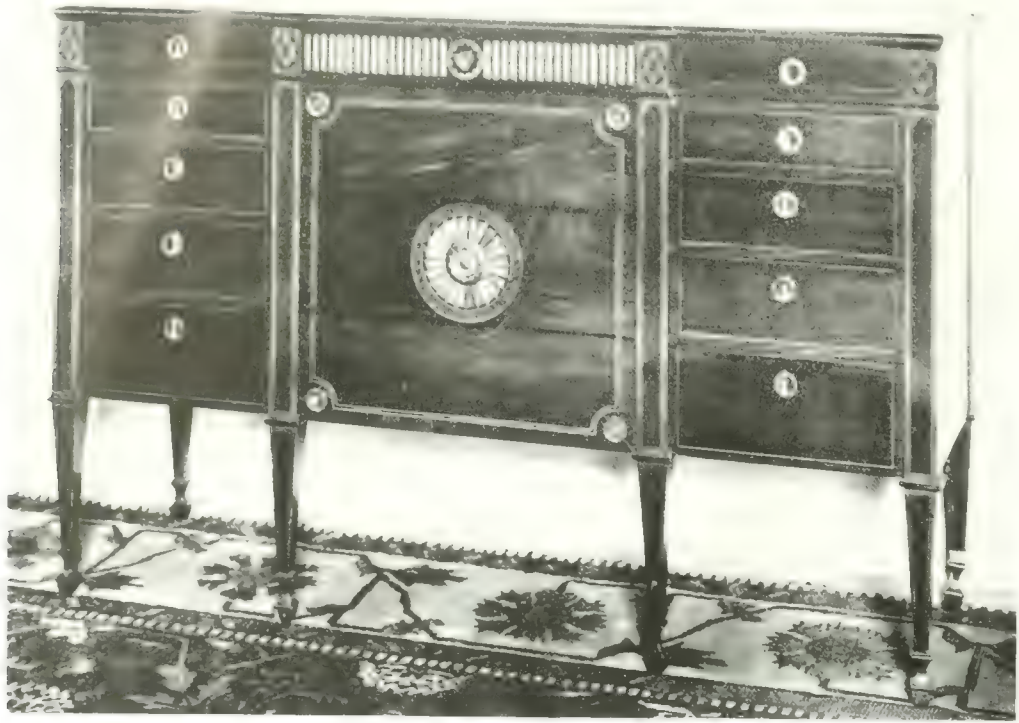
The present duchess is well aware of this medley, and only awaits the necessary leisure to turn her attention to the necessary sorting and transfer of her valuable articles. At present the Northumberland House is a contribution



STRAIGHT-FRONTED CABINET, WITH INLAY OF VARIOUS WOODS ON A GROUND OF HALEWOOD. DESIGNED BY ROBERT ADAM. IN STEPHEN CHARLOTTE'S ROOM.

forms no inconsiderable portion of the contents of Syon. The house as Robert Adam left it contained the antique statues, pictures, and china either inherited

mind a particular apartment at Chatsworth, specially decorated and furnished under the direction of Crace, who at the time was one of our premier decorative



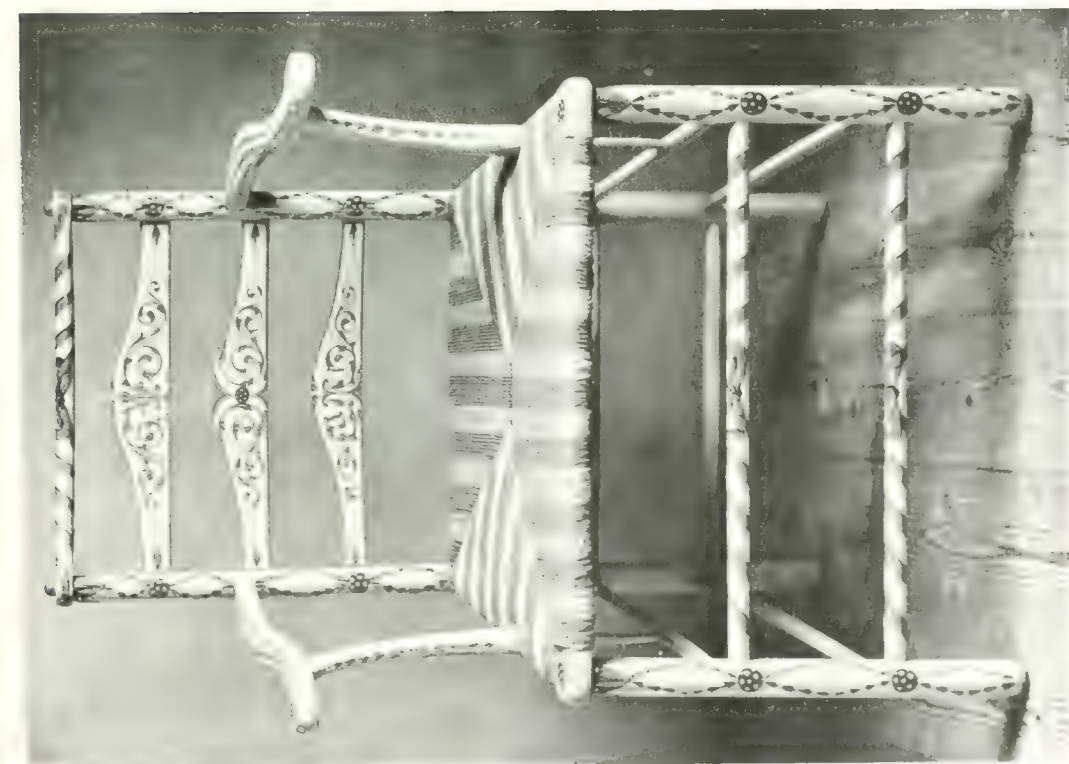
ONE OF A PAIR OF MAPLEWOOD CABINETS, WITH GILT INLAY  
DESIGNED BY ROBERT ADAM. IN QUEEN CHARLOTTE'S ROOM

designed by Hugh, the third duke, during whose reign and ownership the important alterations and furnishings by Adam were effected, added to which were the special articles of furniture designed by him as suitable for several apartments. Many of these are so thoroughly Adamesque that even if we did not know that he had a free hand given him, we could scarcely fail to recognise his design. There is always, to my mind, a peculiar interest attached to articles which were made and designed for the actual house or apartment in which, after generations of use, one finds them still *in situ*. A rich collector may purchase with good judgment, and under the best advice, specimens of furniture or any other object of art industry, of any given period or style, and may arrange them with taste and knowledge, but there must be a preference, from the antiquary point of view, for a collection or assemblage of articles designed and made at the particular period for the house in which they have always remained.

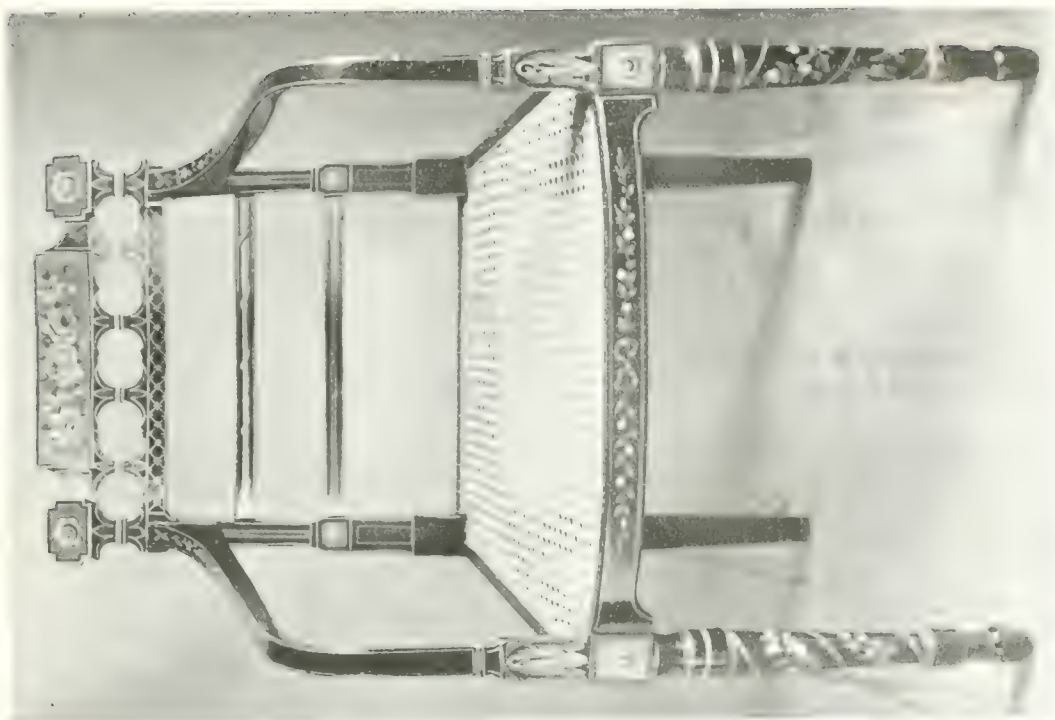
There may be no great interest in a grouping of early Victorian furniture as such, but I have in my

artists, for the occupation of the young Queen Victoria, who visited the sixth Duke of Devonshire just after her accession to the throne. The room remains practically as it was then decorated and furnished in 1838. At Harewood House, near Leeds, there are rooms to be seen just as they were decorated and furnished by Adam for the first Lord Harewood; and one could quote other examples, which, to the student of styles in furniture, must always be valuable works of reference. During a visit to Syon one gets an impression almost amounting to an atmosphere of the time when Adam designed and had made the furniture which occupies the places for which it was intended. When the discriminating taste of the present owner is available for judicious weeding out and rearrangement, some of these examples of eighteenth-century English cabinet-work will appear to more advantage than they do at present.

The two first illustrations represent two straight-fronted cabinets, which are in the room known as Queen Charlotte's room. The one is more elaborately inlaid with marqueterie than the other pair, and the



THE PIERRE CHAIR, ONE OF A SET.  
 CHAIRS LEFT AND RIGHT PAINTED WITH GREEN DECORATION



THE WHITE CHAIR  
 PAINTED WITH GREEN DECORATION

illustration does not show the fine marqueterie slabs which surround the more ornate cabinet. The design, carried out in inlay of various woods upon a ground of stained sycamore called harewood, from its tint, is thoroughly Adamesque, including a frieze of the honeysuckle ornament in the frieze, and the scrolls and festoons of drapery in the drawer fronts. The pair of cabinets in the same room are of plainer and

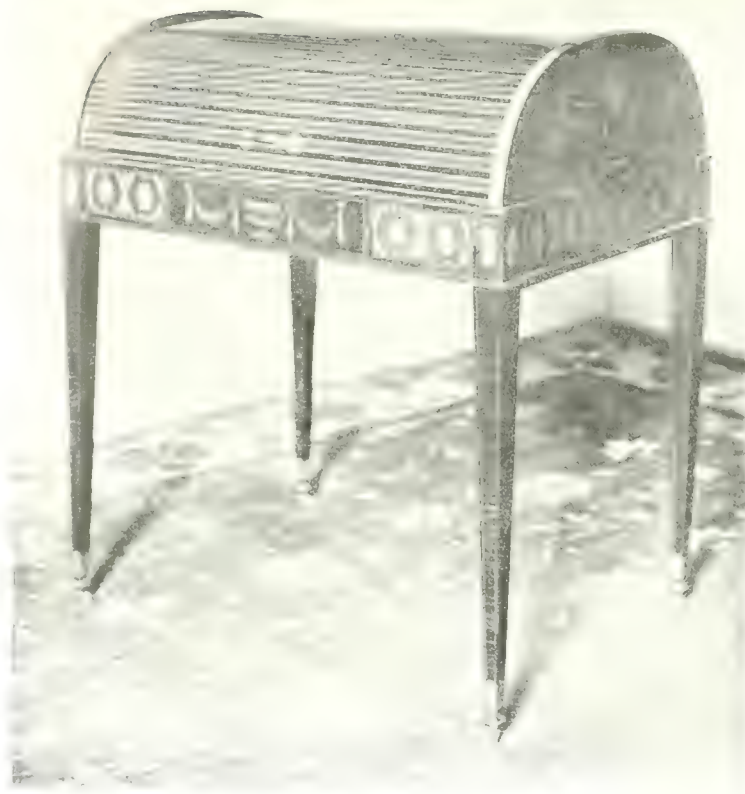
design, the

fluted frieze and single circular medallion in the centre door being almost the only relief from the rich mahogany of which the furniture is made.

The circular-topped *escritoire*, or writing desk, is another striking example of Robert Adam design in furniture. A centre vase, with festoons of drapery on either side, oval *paterae* enframed in husk ornament forming the frieze; tapering legs, and a circular top which is made to slide back, the arrangement of joints forming what is known as a "tambour" slide.

The two chairs illustrated are typical late eighteenth-century work. There is quite a considerable number of the pattern with the rush seats. The rest of the chair has been enamelled a cream-white, and thereon, painted in grass-green colour, the design shown in the photograph. The actual material of the chair is probably birchwood, and the maker was probably Hepplewhite, one of whose specialities was the painting in enamel colour of birchwood furniture. This cream colour, relieved by green decoration, gives a very pleasing effect in a bedroom where old eighteenth-century furniture and a cheerful, old-fashioned chintz complete the arrangement.

The second chair is of a more expensive and higher



CIRCULAR-TOPPED *ESCRITOIRE*, WITH TAMBOUR SLIDE  
DESIGNED BY ROBERT ADAM

class furniture, the material mahogany, and the decoration, of carefully hand-painted flowers and ornament, very well done, with loose upholstered cushions to cover the cane seats; these form excellent morning-room or boudoir chairs.

Another important piece of late eighteenth-century furniture is a writing bureau which stands in one of the bedrooms (illustrated on page 215). The rich coloured mahogany is relieved by a border of marqueterie framing each of

the panelled doors, and also the slanting writing-flap. The monogram and coronet in the centre of each door is that of the Duke of Somerset, who married a member of the Northumberland family.

The two fine mirror frames illustrated are as good examples of late eighteenth-century work of this kind as one can see. That which partly reflects the drapery of a bedstead is the one above the chimney-piece in Queen Charlotte's bedroom, and, it seems to me, is an excellent design from which some of our manufacturers might take a lesson. There is just enough ornamentation and well-balanced design, and not too much frame. One can judge from the join in the glass—rather more than halfway up the mirror—that in those days it was impossible to produce plates of glass of such large dimensions as became general half a century later.

The other mirror, which ornaments the Albert Durer room, is an example of the "gesso" work which became so fashionable about the latter half of the eighteenth century in England. "Gesso" work is really very cleverly manipulated composition or plaster mixed with some other ingredient, the ornament being in relief. This kind of decorative treatment on

a ground of woodwork was practised to a considerable extent by the sixteenth-century Florentine and Venetian

Italy, and used it in his decorative treatment of interiors as a mural ornamentation. The carved ornament



BUREAU IN MAHOGANY, WITH MARQUETTERIE DECORATION AND THE  
DUKE OF SOMERSET'S MONOGRAM ENGLISH, LATE EIGHTEENTH CENTURY

craftsmen, who decorated their tables, cassone fronts and tops, also mirror frames, with this composition in relief, touched it up by carving, painted and gilded it, the gold being generally applied over a red coating, and where the gold has partly worn off and the red colour peeps through, the effect is very pleasing. Robert Adam adopted "gesso" work from

which surmounts the frame is more free than his designs generally are, but it forms an excellent contrast to the frame itself with its ornament in such slight relief.

I have described these few articles of late eighteenth century furniture because they seemed to follow on my remarks about Robert Adam, whose connection with the



OF IN-CAR AND GATE FRAMING  
BY DESIGN BY ADAM  
BY CHAIRMAN, 1990-91

the small round form large of Syon has been the key to the identification. In my previous article I illustrated the three other models in his design, and the only one that was not a success was that one not identified by their outline and detail.

The remainder of these notes must be devoted to some description of furniture which is from other than the traditional American sources, and which is those we have been considering.

It was towards the end of the seventeenth century that old Chinese and Japanese lacquered furniture was brought to England, chiefly by the way of Holland,



MILK OF IN FRAME DECO AILED WITH "GENSO" WORK  
 FULLY DESIGNED BY ADAM  
 IN THE ATTACHED BIER ROOM

into their own country through the agency of the Dutch East India Company's ships, our own British East India Company being incorporated considerably later than the Dutch. This lacquered furniture was copied by the Dutch and also by some of our English makers, and I remember seeing somewhere a quotation from one of Horace Walpole's letters in which he mentions a visit to one of these makers of lacquered furniture. The handsome pair of lacquered cabinets (see illustration) which stand in the green drawing-room of Syon House, are, however, undoubtedly of Eastern origin, although somewhat late. They have the unusual advantage of standing upon their own



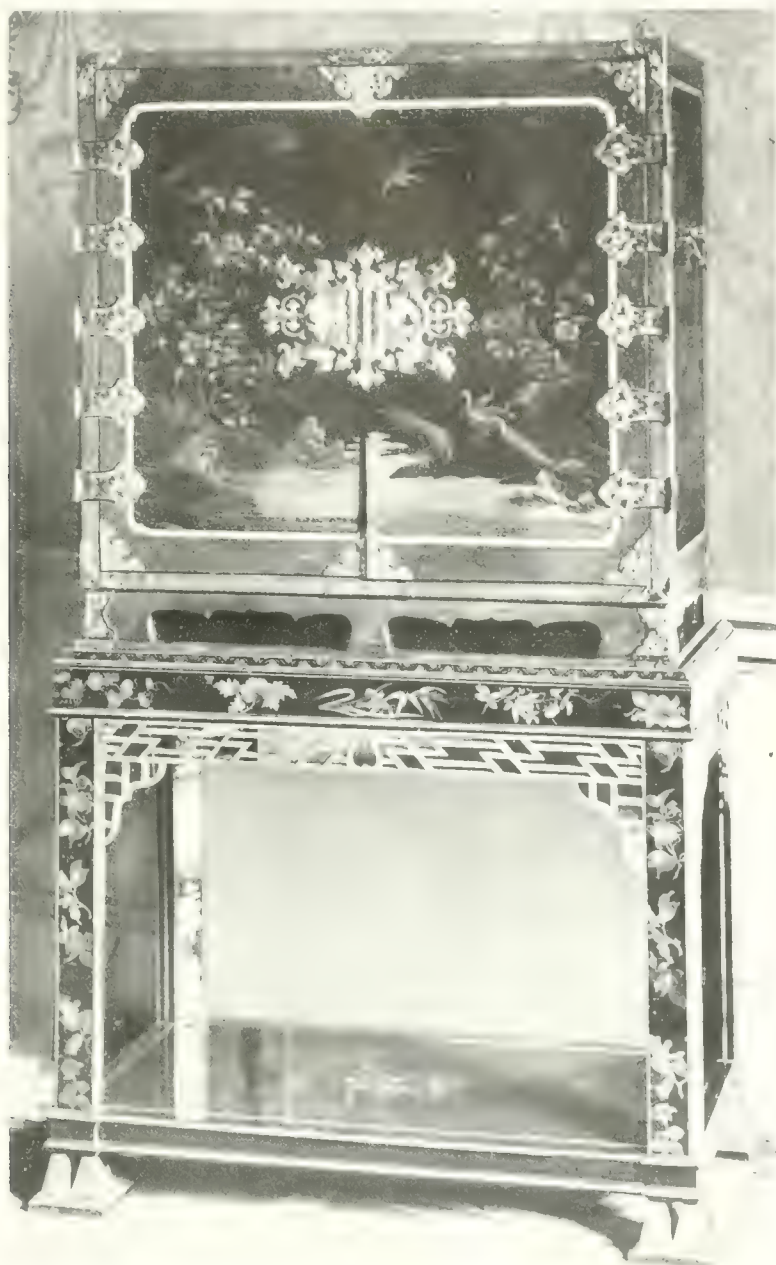
PORTRAIT OF MRS. KENYON  
BY J. T. MASSEY, 1877



## *Syon House and its Treasures*

stands—that is, those originally made for them. As a rule, one finds that the seventeenth-century lacquered cabinets of this description have been imported without

In one of the bedrooms there is a very fine marqueterie cabinet of English make, and about the date of these lacquered cabinets—that is, about the time of



ONE OF A PAIR OF CHINESE LACQUER CABINETS ON ORIGINAL STANDS  
SEVENTEENTH TO EIGHTEENTH CENTURY IN THE GREEN DRAWING-ROOM

stands, and richly carved and gilt tables were made, either in Holland or here, to mount them upon. The ones at Hampton Court Palace have stands of this character. The pair at Syon House are in perfect condition, and the hinge ornaments and lock-plates, made in gilt bronze and elaborately engraved, are very handsome specimens of this kind of metal-work.

William and Mary. The illustration scarcely conveys a fair impression of the minute and elaborate inlaid designs which decorate the outer doors, and when these are opened the interior is found to be still more elaborate. The cabinet itself is of walnut-wood, richly figured and of fine colour, while the inlaid design is in hollytree-wood and is what is called "seaweed"

marqueterie, a typical woodwork

The illustration 221 is of a cabinet in old mahogany, which I attribute to William Kent. He flourished in the late seventeenth and early eighteenth centuries. I have seen the work of this furniture designer in England of any date. He made the interior of the cabinet. He is well known as the designer of Chiswick House, the house of the Earl of Burlington, and of the house of the Duke of Devonshire, and also of a good deal of their contents. Thomas Chippendale, who

menced business

years later. In an

November, 1918, entitled "Notes on Eighteenth Century English Furniture," I have discussed the work of William Kent somewhat fully. It seems sufficient to add here that, as a rule, he is somewhat heavier than Chippendale, and this Syon House bookcase is quite one of his characteristic designs.

The last two illustrations are of a little French cabinet table and part of its contents, that portray one of the greatest treasures in the matter of furniture which the Duke of Northumberland possesses. The



CABINET IN WALNUT-WOOD AND MARQUETTERIE  
SYON HOUSE, LATE SEVENTEENTH CENTURY

or Riesener, and its condition is perfect. The drawer opens and discloses a writing-flap, and in three small recesses are the three little cream or toilet-pots of old Menecy porcelain which are so much prized by china collectors. These dainty little gems of soft-paste French porcelain bear the incised D.V., which are the initials of the Duc de Ville-roy, who was the owner and patron of this small but celebrated ceramic factory.

#### THE OLD PORCELAIN.

Mention of these charming little Menecy toilet-pots suggests some reference here to the fine old Chinese porcelain which Syon House contains. There is nothing by way of a collection of old Chinese porcelain in the Syon House, but a methodical gathering together of repre-

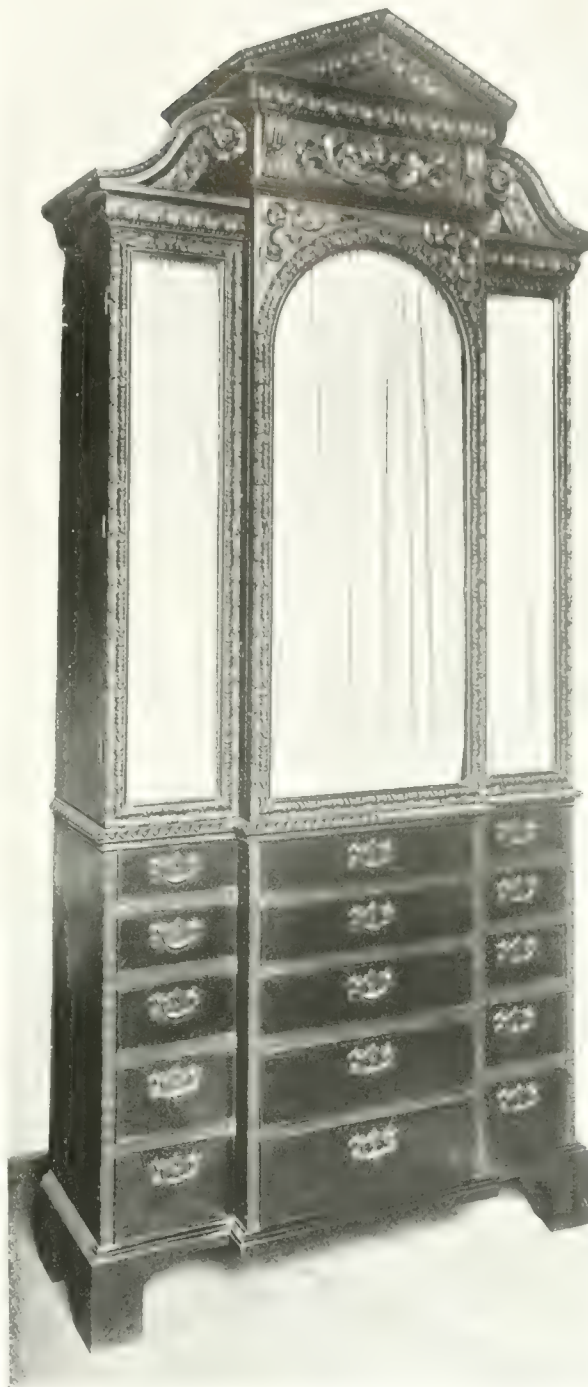
sentative examples of different ceramic factories, but there are a few good specimens of European porcelain, some Chelsea vases in the library, a few pieces of good Dresden in the green drawing-room and some other apartments, besides the important Sèvres vase already described and illustrated in my previous article.

The most valuable and interesting porcelain is that which was collected by the third duke, and consists of some of the finest quality blue-and-white "prunus" ginger jars, such as we used to call "hawthorn" before

better information taught us that those detached blossoms which stand out in startling relief from the blue ground are the bloom of the prunus or wild plum, and not of the hawthorn. This blue ground varies in tint from a blue, known as Nan-kin blue, to a deep pulsating blue; and there are four jars of exceptionally high quality in the print or muniment room of Syon which would draw blue-and-white collectors from great distances if there were a chance of a purchase. There are some fine vases of powder-blue ground and rich *famille verte* decoration, Kang-hsi period; and some half-dozen circular dishes of this same period, with very rich figure subjects in *famille verte*, a few pieces of good Ming, and a great deal of very high-class blue-and-white. Indeed, the print or muniment room, which is lined with fitted dwarf bookcases, has the tops of these ornamented by very good "blue-and-white."

The long gallery or library also contains a liberal array of good blue-and-white Chinese porcelain,

intermixed with some excellent pieces of the K'ang-hsi period of *famille verte* decoration. The library also contains several interesting curios. Among the latter is the amber crucifix, which, as a Stuart relic, is of interest



MAHOGANY CABINET OR BOOKCASE  
ATTRIBUTED TO WILLIAM KENT  
EIGHTEENTH CENTURY

ENGLISH, FIRST HALF  
IN THE MUSEUM OF THE  
EIGHTEENTH CENTURY

(it was the property of a former Archbishop of York), and a bowl made from the oak palisading found in the Thames, and dating from the same remote period as the specimen palisade which has already been described and illustrated in my previous article on Syon. Scattered here and there, sometimes in unlikely places, as if the owner was unaware of their value, one finds two or three good old specimens of sixteenth-century Italian majolica, somewhat out of their element among Chinese porcelain in a corridor, and almost asking for more consideration as to arrangement.

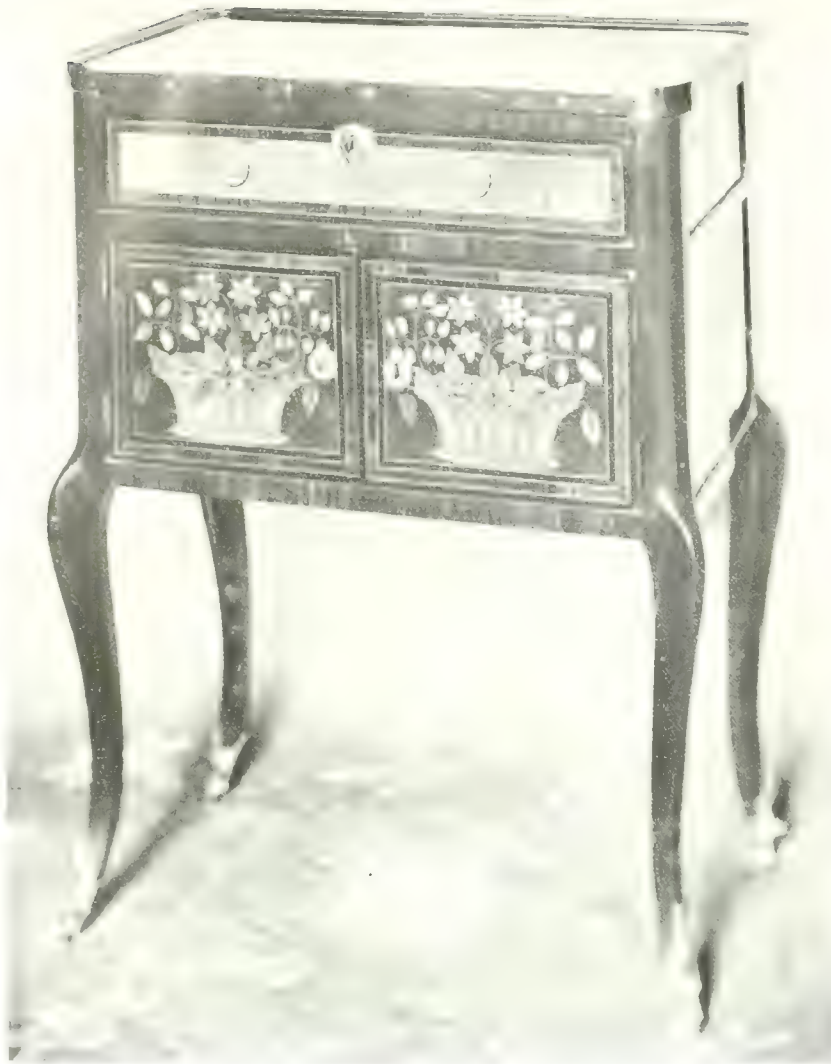
My descriptions of the furniture of Syon have been more or less limited to those of the particular articles selected for illustration; naturally, there is a great deal which is well worth attention, but long verbal descriptions of furniture unaccompanied by photographs are not entertaining reading. The beautiful Louis XV. suite of *fauteuils*, *chaises*, and *canapé*, the screen of Gobelins tapestry, an original pair of Adam

pedestals and vases, to which a modern sideboard has been added, the harpsichord of old lacquer, and several good old Chippendale chairs, are only some amongst the many items of furniture which might be written

about more fully.

Many of the items, too, are worth attention. The landings is a very handsome canopy, with a moveable top, by Vulliamy, mounted upon a pedestal, evidently designed to support a lamp. A very handsome canopy, also, is mounted upon a pedestal, of rare tuya wood, the latter being given to the

duke by the King of Portugal in exchange for a replica of the Syon gates. The old family sedan-chair mounted with the ducal crest, the family coach, and the old State barge (from which, unfortunately, some wretched boogymen have stolen some of the ornaments) are among items of interest which link the present time with memories of traditions and customs of more than a century ago.



MA. QUEEN'S CHAIR, TABLE  
FURNITURE, EIGHTEENTH CENTURY

ATTRIBUTED TO OEBER OR RIJSSENER  
IN QUEEN CHARLOTTE'S ROOM



THREE JARS, WHITE CERAMIC, FLORENCE, PART OF THE CONTENTS OF THE ABOVE TABLE

# Pottery and Porcelain

## Salopian China

## Part II.

By C. Clifton Roberts

THOMAS TURNER came to Caughley from Worcester in 1772, and immediately set about enlarging and rebuilding the Salopian china works. The alterations seem to have been completed in 1775, because we read in a contemporary newspaper: "The porcelain manufactory erected near Bridgnorth, in this county, is now quite completed, and the proprietors have received and completed orders to a very large amount. Lately, we saw some of their productions, which in colour and fineness are truly elegant and beautiful, and have the bright and lively white of the so much extolled Oriental." Turner, as well as being an excellent artist and engraver, was also a man of sound business ability, and he seems to have realised that the demand for Worcester blue and white, which was rapidly increasing, could be largely met by the productions of the Caughley works. In the year 1780 he

made a visit to France, and visited the principal porcelain manufactories at Paris and elsewhere. On his return, he brought with him several skilled workmen. This visit to France affected considerably the pattern and designs produced at the works after 1780, and we find French influence strongly represented in some of the fine and artistic pieces produced between 1780 and 1799, decorated in mazarine blue and gold, sprigs and foliage in gilt, and designs copied from the French Chantilly china. About 1780, Turner introduced the celebrated "willow" pattern and the "blue dragon" pattern. It has always been alleged that Thomas Minton, of Stoke, who was articled to Turner as an engraver, designed the willow pattern. I have, however, in my possession eighteen of the original copper-plates used at Caughley, which were actually engraved by Turner himself, and bear in the margin his initials.



PLATE I. Nos. 1, 6, 7, AND 8, MARKED. No. 3, SALICIA IMITATION. No. 2 AND 5, MARKED. Nos. 4 AND 9, UNMARKED. ALL PAINTED IN BLUE EXCEPT Nos. 7 AND 8, WHICH ARE GILTED.



FIG. 11. No. 1 AND 2, MARKED "A"; No. 3, 4, 5, AND 6, MARKED "V."—ALL PRINTED IN UNDERGLAZE BLUE.

FIG. 11. A—These are a number of willow pattern designs. This design, as well as many others, was adopted from patterns found on old Chinese porcelain; and there is still in existence a dinner service of this pattern, partly Salopian and partly made up of the original Chinese pieces from which the pattern was copied. This service belonged to Thomas Turner, and is now in the possession of one of his descendants. The willow pattern design soon became extremely popular, and was copied by other manufacturers—such as Spode, Minton, Adams, and others. The blue dragon pattern was not, I think, produced in such large quantities; at any rate, it is not so usually met with. Perhaps, next to the willow pattern, the design most commonly found on Salopian china is what is sometimes called the "fisherman" pattern. On the right of the design is a boat with half-spread sail, on the stern of which stands a fisherman holding up a fish; in front rises a duck with outspread wings; and on the left another fisherman is seated with his line out in mid-stream. This design was engraved by Thomas Turner, and the original copper-plate bears his initials, "T. T.," in the margin. It is a copy from a Chinese pattern, and I have seen a practically similar design on Chinese porcelain. It does not appear to have been copied so largely as some other patterns, although it sometimes appears on Worcester and Longton Hall porcelain.

It must be remembered that the early printing on Worcester china was principally overglaze, and that the

Turner used the overglaze black print—Shaw says as much, for William Davis had been a "black printer" at Caughley—but what was principally done at this time was underglaze blue printing. Perry, one of the workmen, who was apprenticed to Thomas Turner, states that in 1797 they had four printing presses at Caughley, so that the transfer business had evidently very much increased since the willow pattern was introduced in 1780. It seems that Turner possessed, at the top of his house, a laboratory, and at first mixed all the materials for the china himself, but afterwards instructed his sister Sarah how to do it; subsequently his wife and a man named Jones mixed for him. In the same way, all the printers and engravers were locked up and kept apart, and every precaution taken to avoid the escape of information which might be of use to rival manufactories. All the correspondence which came to Caughley at this time was enclosed in a locked post-bag. This bag, which was illustrated in our August number, has a brass plate with the name engraved, "Mr. Turner, Caughley."

Among the chief workmen employed at Caughley, the principal were—Dontil and Rudge, painters; John Parker, Thomas Fennell, and Henry Boden, famous for their skill in flowers; Muss and Silk, for figures and landscapes; Rutland, Marsh, and Randell, who were proficient in the gilder's art; Adams was a blue painter, and De Vivy and Stephan, modellers; Dyas, Minton, and Davis, engravers. Robert Hancock, under whom Turner had served his apprenticeship at Worcester, came subsequently to work for him, as did also John Rose, who acquired later the





# Salopian China



PLATE III. —NOS. 1 AND 5, MARKED

NOS. 2, 3, 4, AND 6 MARKED

ALL PRINTED IN ENGLAND

Coalport works. The work of Robert Hancock is shown on several of the designs used at Caughley about this time.

when he left Worcester. Typical, perhaps, among these are the "milkmaid" pattern, after Gainsborough; Panini



PLATE IV. —MARKED

PRINTED IN ENGLAND

Some of these designs were engraved by Hancock when at Worcester, and probably brought by him to Caughley

ruins, and a design of a parrot, tree, and fruit, frequently found on black Worcester prints, and now recurring in

covered at Coalport by  
 illustrated in vol. i. of  
 the end of 1790, had their  
 porcelain in the white  
 from Thomas Tur-  
 "blue" was so intense  
 for a while, that Binns,  
 Worcester, says the  
 "more blue," and the  
 demands of the public  
 could hardly be com-  
 plied with. The china  
 by barge up the river  
 Severn, and one of  
 the barges so used,  
 "nah," was only  
 actual output from  
 the Caughley fac-  
 considerable; we find,  
 Chamberlain paid to the Caughley  
 £2,000 for decora-  
 out back to them  
 as of blue deco-  
 lished, merely  
 painted and  
 ide at Caughley.



PLATE V. MAILED. FINISHED IN 1791

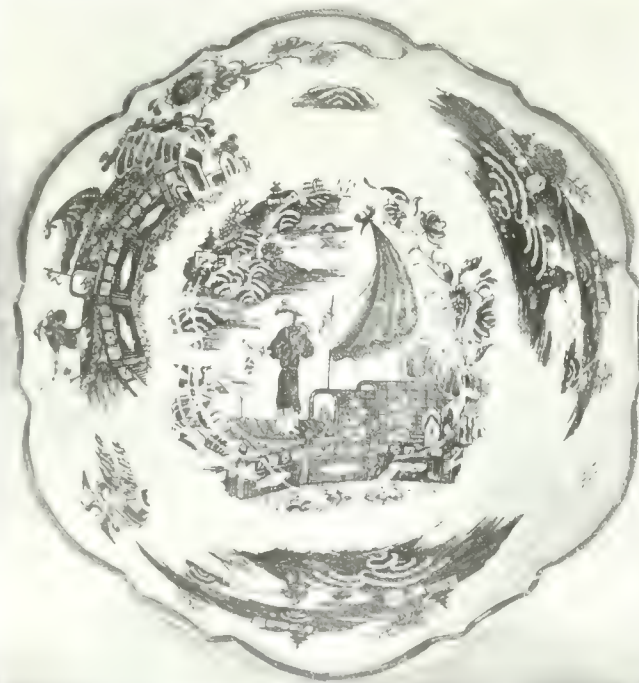


PLATE VI. MAILED. FINISHED IN 1791

Between 1780 and 1790, John Rose, who had learned the art of pottery under Turner, and had left him to go to Jackfield, established works at Coalport. In 1790 he purchased the Caughley works, and carried them on jointly with his own works until 1814. Later the Caughley works were pulled down, and the materials taken to Coalport. Mr. Jewitt sets out in full, at page 275 of his *Ceramic Art*, an award, dated 1804 (the original document is in my possession), made to Turner for the value of stock, etc., remaining at the Caughley works. It may generally be stated that the period 1775 to 1799—namely, twenty-four years, during the whole of which time Turner exercised control—marks the really important productions from the Caughley factory. It has been stated how great was the resemblance of Turner's early productions to those of Worcester, and many unmarked pieces of truly Caughley china are reposing in collections as examples from the Worcester factory. If, however, we examine the paste and glaze in typical specimens of Caughley ware, we shall find that the difference from the Worcester paste and glaze is usually very marked. I give this as a general



PLATE VII.—FISHERMAN PATTERN. ALL PRINTED IN BLUE. NOS. 1, 2, AND 5 MARKED IN BLUE NUMBERS; NOS. 4, 7, AND 9, MARKED S. NOS. 6 AND 8, MARKED SALOMAN IN BLUE.



PLATE VIII.—FISHERMAN PATTERN. PRINTED IN BLUE. NOS. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. NO. 2 IS MARKED SALOMAN IN BLUE.

rule, because  
does occasionally  
having been print-  
ed on Worcester  
porcelain.

Caughley  
paste is of a clou-  
dy-orange colour,  
lectors have liken-  
ed to a London  
fog, whilst that of  
the early Worces-  
ter is a greenish-  
blue. The glaze  
of Worcester is dis-  
tinctly whitish in  
shade, whilst that  
of Caughley is of  
a bluish tint. The  
Caughley china is  
generally whitish



PLATE IX.—THE DRAGON TAIL—PRINTED IN BLUE

the blue has not  
the mellowness of  
old Worcester.  
There is also some  
difference in the  
way the glaze is  
applied, although  
this is not an in-  
variable test. In  
the case of the  
Caughleyware, we  
find the glaze put  
on, as a rule, lav-  
ishly and more  
thickly than in the  
case of the Worces-  
ter factory. Small  
pools of glaze are  
sometimes to be  
seen on the bot-  
toms of cups and  
other pieces which,  
although not al-  
ways the case, is  
not usually found  
on the Worcester



PLATE X.—Worcester Porcelain, all marked S. No. 1, printed in blue. Nos. 2, 4, 6, 7, 8, and 10, part of  
the service; printed in blue. No. 3 and 5, part of tea and coffee service; printed in blue.

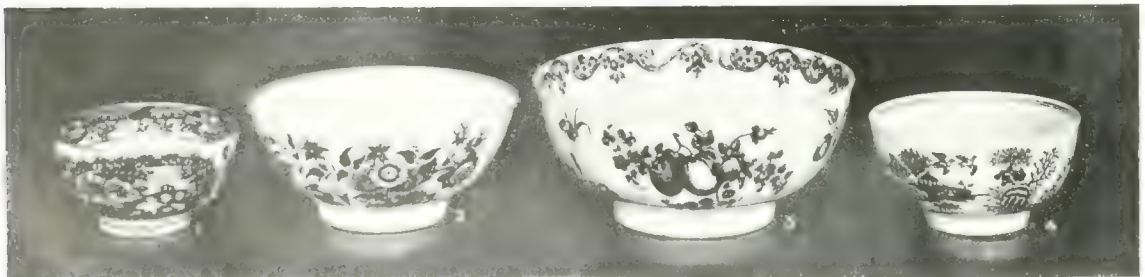


PLATE XI.—Worcester Porcelain, all marked S. No. 1 and 4, printed in blue. No. 2, 3, 5, 6, 7, 8, and 10, part of the service; printed in blue.



PLATE XII.—WILLOW PATTERN. No. 2, MARKED SALOPIAN IMPRESSED. THE OTHERS MARKED S. No. 6 HAS THE S MARK INCLUDED IN THE DESIGN AS WELL AS ON THE BACK OF THE PIECE.

specimens. One noticeable feature of the later Turner productions—an invention of his own—is decoration in a peculiar vivid blue, approaching violet in colour. Pieces printed with this colour are always marked with the crescent

filled in, or the disguised numeral, and never with the S or “Salopian” impressed. Turner invented and used this colour after many experiments in copying the Chinese porcelain, and his result has never been satisfactorily copied.



PLATE XIII.—ALL PRINTED IN BLUE, EXCEPT NOS. 2 AND 3. NOS. 1 AND 4, MARKED S; THE DESIGN IS BLUE-TINTED WITH THE FIM OF THE MARK INCLUDED IN THE DESIGN. NOS. 2 AND 3, MARKED S; THE DESIGN IS PAVED WITH THE FIM OF THE MARK INCLUDED IN THE DESIGN. No. 5, MARKED S; THE DESIGN IS PAVED WITH THE FIM OF THE MARK INCLUDED IN THE DESIGN. No. 6, MARKED C. No. 7, MARKED S.



FIG. 1. XIV. TRANSFER PRINTS FROM HANCOCK'S PLATES. PRINTED IN BLUE.  
 NOS. 1, 2, AND 6, MURKIN; ATTEL. NOS. 3 AND 4, TANNI; EUNS. ALL MARKED DISGUISED NUMERAL



FIG. 2. XV. TRANSFER PRINTS FROM HANCOCK'S PLATES. PRINTED IN BLUE.  
 NOS. 1, 2, AND 3, THE DESIGN HAS BEEN SHAPED IN BY  
 ATTEL. EUNS. ALL MARKED DISGUISED NUMERAL



ST. CATHERINE OF ALEXANDRIA

BY DOMENICO FETTI

*In the possession of Mr. George W. L. ...*



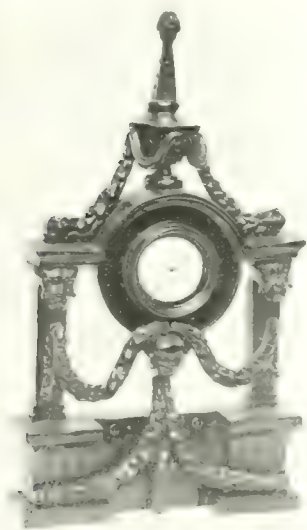


WATCH STANDS OF THE EIGHTEENTH CENTURY IN THE COLLECTION OF SIR GERALD RYAN BY W. B. REDFERN

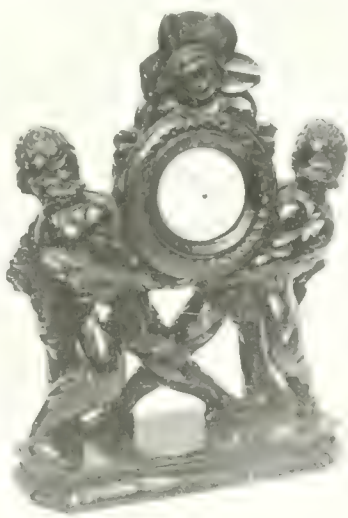
## Watch Stands of the Eighteenth Century In the Collection of Sir Gerald Ryan By W. B. Redfern

THE main articles of expert workmanship and artistic merit in the eighteenth century have been fully investigated and described to the ever-widening circle of curio-hunters and lovers of beauty in craftsmanship. A short notice may, however, be justified

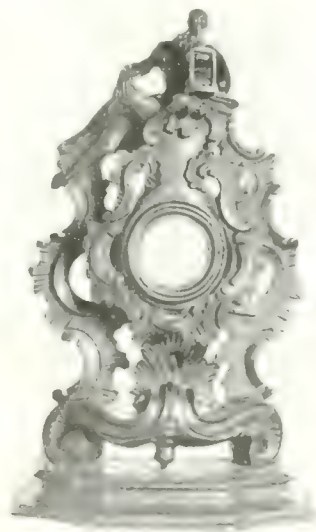
of a branch but very interesting development of the skilled work of the Georgian era. We refer to the elegant and elaborate watch stands produced in France and England in this period. Here and there in an artist's studio, or a museum of relics of the past, we



NO. I.—WATCH STAND, WITH FIGURES AND METALLIC ARCHES FOR THE CLOCKS.



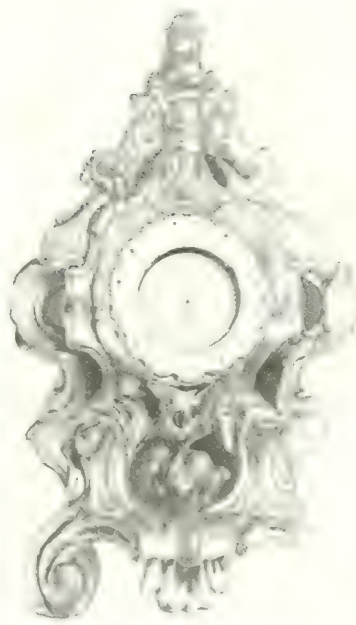
NO. II.—CARVED PEARTREE-WOOD STAND, WITH FIGURES AND ARCHES FOR THE CLOCKS. TEMP. GEORGE III.



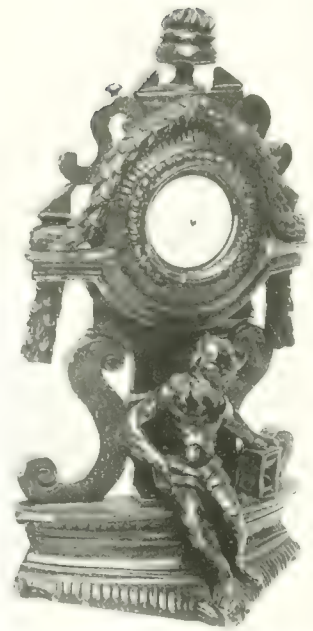
NO. III.—WATCH STAND, WITH FIGURES AND ARCHES FOR THE CLOCKS.



NO. V.—WATCH STAND, WITH  
ATLAS SUPPORTING WATCH  
COLOURED



NO. VI.—WATCH STAND, WITH  
FREE SCROLL-WORK AND GILT



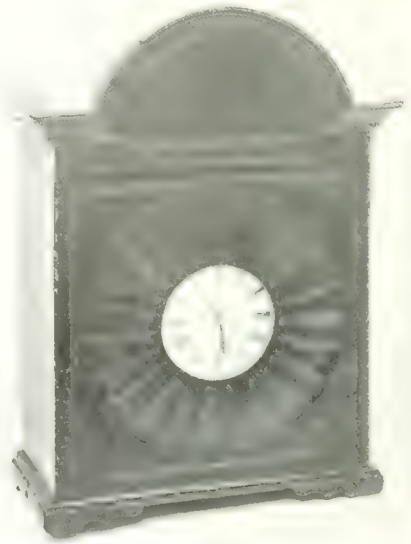
NO. IV.—WATCH STAND, WITH  
ELABORATE SCROLL-WORK  
FATHER TIME AT FOOT

to light upon a specimen or two of these fanciful and picturesque articles, but no collection has been brought to our notice except that (of Sir Gerald Ryan, of Hintlesham Hall, Ipswich) to which we propose to make brief reference. As is the case

with other products of past ages, though each specimen may please and charm us, it is not till we gather together several representations of the same style and period that we can view this expression of the artistic feeling of the time in its full significance.



NO. VII.—WATCH STAND,  
WITH SUNBURST DESIGN



NO. IX.—WATCH STAND,  
WITH SUNBURST DESIGN

## *Watch Stands of the Eighteenth Century*

Then, and then alone, can we appreciate not only the individual attractiveness of these works, but also

describe date from the middle and later Georgian epoch. From the days when our ancestors were



NO. XI. GRANDFATHER CLOCK  
WATCH STAND. CHIPPENDALE  
STYLE. GOTHIC REVOLUTION

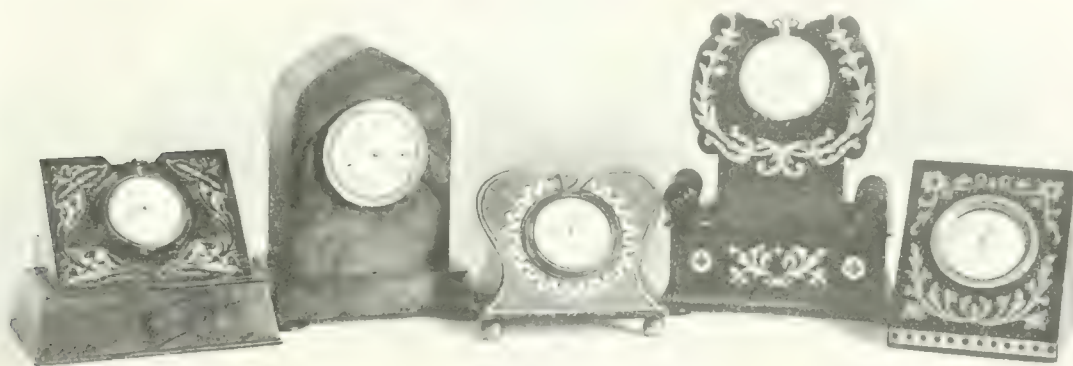


NO. X. GRANDFATHER CLOCK  
WATCH STAND, WITH MARBLE  
NAME

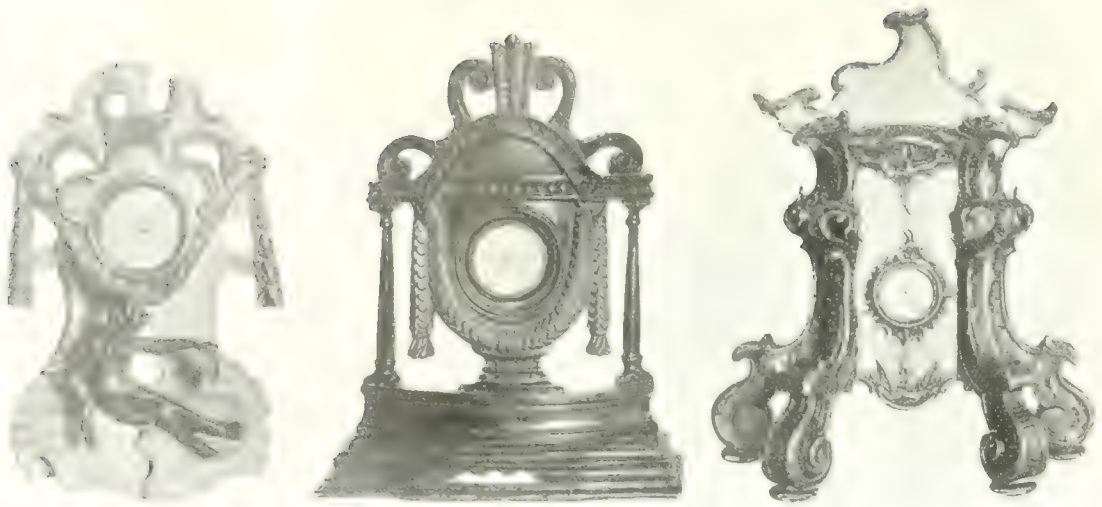
estimate their bearing in the development of taste and art.

The little household treasures which we propose to

accustomed to carry about with them timepieces, a tide of continuous adaptation to the requirements and convenience of successive periods set in. The Sedan



NOS. XII. to XVI.—INLaid STANDS, INCLUDING ONE OF J. HENRY'S PATENT



Nos. XVII to XIX.—THE WATCH STANDS, C. 1750 TO 1760.

The earliest watch-locks of about  $6\frac{1}{2}$  inches in diameter, with flat backs and convex fronts, fitted to a few movements developed by slow stages down to the present travelling clocks and watches of various forms. Early in this process came the watch stands of which we now write. They were first made in France, where they adorned fashionable boudoirs in Louis XV.'s reign. They have many and peculiar characteristics. Generally they were carved out of a single piece of wood, mainly of pear-trees. They were excessively light, were quite without nails or screws or bolts, were elaborately carved in the front, roughly hewn at the back, had an aperture of  $1\frac{3}{4}$  to 2 inches for suspending the old watches, were obviously designed for the long neck and ring of the mid-eighteenth-century watches, and had common features of decoration. They varied from 6 to 12 inches in height, and were intended as a temporary resting-place for the pocket watches when their bearers disrobed at night. In decoration they most often included floral festoons and wreaths, with an urn for the pediment, the watch aperture being either wreathed or ornamented with round studs. Later on allegorical figures were introduced, and gave variety to the general effect. No. i. gives a good illustration of the first type and simple design, and No. ii. (Gog and Magog) and Nos. iii. and iv. (Father Time) illustrate the latter. Traces of French

influence may be observed in Nos. v. (Atlas) and vi. The Chippendale-Sheraton phase is represented in some other and quite distinct varieties. Nos. vii., viii., and ix. are interesting specimens of this type. The beauty of workmanship and design are just as manifest here as in the greater and better known instances of this class of work. No. vii. is particularly charming as a specimen of the Chippendale feeling in this direction.

Two tiny copies of the popular grandfather clock (Nos. x. and xi.) are included in the collection. No. xi. is an early representation, with the proud maker's name (Samuel Crisp) inscribed. A careful observer will notice in nearly all items, of whatsoever character, very similar peculiarities of ornament or design. In the earliest units of the collection, great freedom and grace of composition are manifested, the groundwork consisting of ribbons and scrolls, recalling the simple and attractive mirror frames of Chippendale. Subsequently more elaborate designs were attempted, and figures, symbolical or allegorical, were introduced. Finally, the workmanship became clumsier and less artistic, and watch stands, from being a distinctive item of household decoration, became a merely useful and unpretentious article for the dressing-table or bedside. Even then traces of art feeling and skill in design survived for a time. A small green English lacquer stand (No. xiv.) is attractive in form and colour. Later on, in the

## *Watch Stands of the Eighteenth Century*

early nineteenth century, small mahogany stands with inlaid brass-work (of which No. xv. is a good specimen)

are three very charming specimens of watch stands exhibited in the Victoria and Albert Museum, which



NO. XX. —WATCH STAND,  
WITH FIGURE OF MERCURY



NO. XXI. —WATCH STAND, WITH FEMALE  
FIGURE WITH IVORY SCULPTURE AND LOCK

became the fashion of the day, and represented the last phase of interest in these productions. There

bear a strong family likeness to some of those we have described in this collection of Sir Gerald Ryan.



NO. XXII. TO XXIV. —THREE ORNATE WATCH STANDS

IN THE VICTORIA AND ALBERT MUSEUM

# NOTES AND QUERIES.

*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]*

## UNKNOWN PORTRAIT (Nov. 30th).

SIR,—It will be most gratifying to learn of whom this is a portrait, and by whom it was painted. The canvas is 50 in. by 40 in., and represents a three-quarter figure, a painter undoubtedly, for around the picture are palette, brushes, mahl-stick (in left hand), and all the paraphernalia of an artist indicated. The coat is of a purple-brown hue, the vest a red, and the background a low-toned green. It is an oil painting.

C. SHARP.

SIR,—

## UNKNOWN

PAINTING

No. 32

No. 32

SIR,—I beg to enclose some photos of old oil paintings which I believe to be of merit. One of them bears on reverse, "fecit 1611" which will be highly appreciated.

J. F.

1899

## THE ROMANCE OF BOSHAM (AUGUST, 1919).

SIR,—The story of Bosham bells, as set out by your contributor CRITICUS, reminds me of two others somewhat similar.

(1) Tradition tells of a peal of bells destined for Forrabury Church. They were the gift of one of the Earls de Botreux, in emulation of the popular bells

of Tintagel. On the way the ship was wrecked, within sound of the rival peal of Tintagel ringing the evening curfew. It is said when a storm is coming the bells in the bed of the ocean warn the mariner of danger. Another version is that they are heard every evening at eight o'clock, the sound coming from the sea.

(2) A Japanese legend relates that the giant Benkei stole the great bell from the temple of Midera, and carried it





WORCESTER PORCELAIN SHAPED MUG

DR. WALL PERIOD

WITH ARMS OF THE FORESTERS' COMPANY

*In the possession of*

MESSRS. LAW, FOULSHAM & COLE

7, SOUTH MOLTON STREET

BOND STREET, W.1

The  
CONNOISSEUR



a distance of some miles to the rival monastery of Hiyeizan. The treasure was appropriated without scruple, and suspended in the temple; but, to the great disappointment of its wrongful owners, the mighty bell refused to give but a feeble note. At last Benkei became disgusted with this extraordinary behaviour, and threw the bell down from Hiyeizan into the valley, where it was afterwards recovered by the monks of Mid-era and taken to its former resting-place, where it soon regained its old melodious voice.—R. QUICK

(Superintendent,  
Bristol Art Gallery).

CLEANING.

IVORY.

SIR, — I should be obliged if you would please inform me what is the best way to clean and polish articles made of ivory.  
—I. NEEDHAM  
(Heatherbrae,  
Atkinson  
Road, Ashton-on-Mersey).

UNIDENTIFIED

PAINTING.

(No. 310, SEPTEMBER, 1919).

SIR,—I saw, not long ago, a



(32.)

UNIDENTIFIED PAINTING.



321

UNIDENTIFIED PAINTING.

drawing in gouache by R. Van Orley representing the same, or an almost exactly similar subject. Perhaps this information may be of value to your correspondent.

LIONEL SEYMOUR  
(Captain).

UNIDENTIFIED  
PAINTING (No. 309).

AUGUST, 1919).

SIR,—It is easy to see that this is not an original painting by Guido Reni. It may be a copy of one of his works, for, like other artists of his time, he painted more than one *Penitent Magdalene*. At the Louvre, at our own National Gallery, in the Vienna Museum, at the Corsini Gallery (Rome), and at

Darmstadt, are specimens of this subject, all bearing the usual peculiarities of Reni's work: "the eyes large, the nostrils somewhat gross, the mouth small, and the hands rather unfinished," but the drawing in No. 309 reminds one of Hogarth's famous caricature of Kent's reredos.—(REV.)

W. L. L. L.  
L. L. L.



### Restoration Extraordinary: Dulwich College Font-Cover

It is a good thing that its eighteenth-century font-cover has been restored to Dulwich College Chapel, whence it had been missing for a considerable period. The discovery was made in a loft full of lumber by the Rev. Oscar Hardman, and the illustrations of the font and cover are illustrated by his kind permission. The "dish-cover" object was brought down and carefully cleaned from an accumulation of paint and dirt, when it was found to be fine copper work, quite perfect in condition, bearing the famous inscription, "WASH MY SIN, NOT MY FACE ONLY" ("wash my sin, not my face only"), which appears also on the marble font. The latter was given to the chapel in 1711.

The College of God's Gift was founded in 1619 by the actor, Edward Alleyn, contemporary of Shakespeare, and proprietor of the Fortune Theatre. The work of erection by John Benson, of Westminster, had been put in hand some years previous, and it has since been the scene of many a play. The chapel was terrified into this pious undertaking by the actor himself amongst some stage

he had a part. The design of the college has been attributed to Inigo Jones, who was certainly present at the foundation ceremony, but doubts have been entertained as to whether the English Palladio had a share in the erection.—  
L. GORDON ROE.

ALTHOUGH the town of Brentwood appears uninteresting from the railway, it possesses at least one feature which should tempt the itinerant antiquary to stretch his legs up the steep hillside. The White Hart, a picturesque hostelry dating from the latter part of the fifteenth century, still retains its gallery with typical Tudor arches facing on to the courtyard. This alone is worth the trouble of a short trip from Liverpool Street to see. The High Street is just such a quiet thoroughfare as one expects to find in old Essex, and one has not to search far to find a snuffing Highlander yet in position before a tobacconist's door. The old chapel of St. Thomas à Becket is now reduced to little more than the ruined stump of a tower and some roofless walls. In Buckler's day (1856) it was still sufficiently complete to be used as a schoolroom. The old histories tell of a "rude image of its tutelar saint



DULWICH COLLEGE CHAPEL FONT

carved in wood" that remained inside. I wonder what became of it? A few waifs from the old building, a late seventeenth-century brass, and some stained glass bearing the arms of England quartering France, and

brought from York House, Twickenham. One of the great events at the residence was the marriage, in 1907, between the Duc d'Orleans' sister and Prince Charles of Bourbon. The wedding was celebrated in



DULWICH COLLEGE HALL BELL COVER

the Cross of St. George, were removed to the modern church. The main memory in Brentwood is that of a martyr of the Marian persecution, who was burnt to death near the wreck of a vast old tree-trunk, still standing in the Ingrave Road. The event is commemorated by an unsightly granite obelisk on the green. I should like, however, to draw attention to some excellent modern almshouses which put the monumental effort to the blush. If all philanthropists would spend their money in similarly artistic erections, the countryside would be spared the incubus of many an architectural abomination.—CRITICUS.

THE name of the famous mansion at Wood Norton, Evesham, is familiar to every follower of the fortunes of French royalty, but its actual appearance is known to comparatively few. Indeed, it is only those who have stayed there that are able to give anything like an adequate description of the place. Wood Norton was originally the seat of the Duc d'Orleans, who inherited it from his great-uncle, the Duc d'Aumale. In 1912, the estate was sold to Sir Charles Swinfen Eady, now the Baron Swinfen of Chertsey, who disposed of it in July last.

The entrance to the drive is guarded by the famous Golden Gates, bearing the royal arms of France,

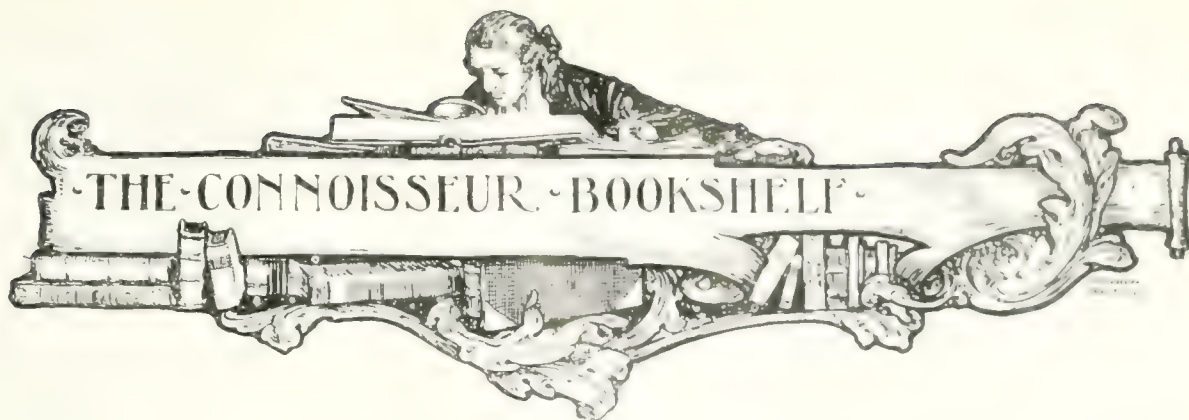
a specially constructed chapel, which was demolished directly afterwards.

A long, low-lying building in a composite French style, the mansion is of no great age, but is fitted in a manner interesting to a connoisseur. The fleur-de-lys is the main motif of decoration, appearing on porch lamps, rainwater pipes, even down to the engines providing power for the lighting. The door and wall furniture—such as lock-plates, key-handles, electric-light switches, bell-pushes, and picture-hooks—are fashioned from oxydised silver; all bear the lily. Oak panelling predominates; some overmantels are richly carved with the ducal arms, whilst the music rooms are decorated with arabesques from the late Mr. Aumonier's chisel. There are two main stairways, one of which was reserved for the duke's use. The bedroom suites are a thought more reticent than the living-rooms; but the ducal bath-room, with its marble "plunge," is typical, the shower coming from a crown suspended over the bath. I remember being shown the wine-cellars, where were bottles bearing the royal cypher, some of them (I believe) being as old as the time of Louis Philippe. A chapel on the hill near the house was erected during the bad days of the nineteenth century. Beyond some Orleans family portraits in painted glass, it contains little of interest.—CRITICUS.

AN important example of Domenichino is illustrated through the courtesy of the owner, Mr. George Wilberforce Grant. This is the picture of St. Catherine of Alexandria, a work which, though recorded as having been painted by the artist, was lost sight of for many years until eventually discovered in a Spanish cathedral, where it had served as an altar-piece for over 150 years. Its practical concealment for so many years may be perhaps regarded as a fortunate circumstance, for the incense burnt in front of it appears to have had a preservative effect on the canvas and pigment. When taken from Spain, the picture was almost hidden under accumulations of the smoke and dust of several centuries, but on submitting it to the attentions of Mr. George Bonne, of Paris, the well-known picture cleaner, he found, on removing the surface dirt, that the picture below was in excellent condition. It was pronounced by several leading experts to be the work of Domenichino; and M. Freret, the Commissioner of the Louvre, was especially enthusiastic in his opinion on it, stating that he regarded it as one of the finest, if not the finest example by the master, and that its proper place was in one of the great national galleries. It was shown, by special request of the Leonardo da Vinci Society of Paris, to a congress of their members, at which great enthusiasm was displayed regarding the merits of the picture and many unsolicited testimonials to its authenticity given.

The subject of the work has been a favourite one with painters of all ages, representations of St. Catherine of Alexandria having been made by most of the great masters, including Fra Bartolommeo, Correggio, Van Dyck, Lorenzo Lotto, Hans Memling, Murillo, Raphael, Rubens, and Paul Veronese. She is one of the greatest saints in the Catholic Church, the embodiment of the highest types of beauty, eloquence, and intellect. The legend regarding her is that she was the daughter of Costis (half-brother to Constantine the Great) and Sabinella, Queen of Egypt. From her birth miraculous occurrences marked her out for a great destiny. At an early age she became Queen. A prodigy of learning and beauty, she was pressed by the nobles of her court to marry, but evaded their demands by declaring that her husband must be as rich, great, noble, and beautiful as herself. Then came her vision of Christ, her baptism, and her espousal to the Saviour in a dream. Martyrdom followed. First her persecutors bound her on four-spoked wheels, which, revolving in different directions,

would tear her to pieces. A miracle saved her from this fate, but her enemies, still unrepentant, had her scourged and beheaded. St. Catherine's most usual symbol is the wheel, and the broken fragments of this are shown in the background of the picture, held up by the two angels. He has pictured the saint in her royal robes, her head decked with a crown, which she wears as a sovereign princess. In her right hand she holds a palm, symbolic of her martyrdom. She is kneeling in an attitude of adoration, and the rapt spiritual expression on her countenance is heightened by the flood of heavenly light falling on her face and figure. The gorgeous colour and sumptuous detail of the original, which approaches life-size, can only be imperfectly suggested in the small reproduction. The head of the saint is surmounted by a halo, the gold crown she is wearing is richly studded with jewels, while her rich scarlet robe and saffron mantle, lined with ermine, offer possibilities of rich refulgent colour of which the artist has availed himself to the full, while in loftiness of conception it must rank among his finest works. It is probable that, had the work been discovered a hundred years ago, the picture would have created a greater sensation than at present, for from his death until after the close of the eighteenth century Domenichino was ranked among the first six or seven of the greatest masters. Nicholas Poussin declared that his picture of *The Last Communion of St. Jerome*, at the Vatican, was second only to *The Transfiguration*, by Raphael. When after Napoleon's conquests on the Continent the masterpieces of nearly all Europe were gathered together in the Louvre, these two pictures were hung together, side by side, and it was then generally considered, not only that Domenichino's work was the finer of the two, but also the best picture in the collection. The *St. Catherine* is thought to belong to the same period as the *St. Jerome*, and is the more simple, and perhaps the more effective, in its design, while in sustained richness of colour and pleasing religious sentiment it more than holds its own with the better-known work. We consider, if the owner can be induced to part with it, that the picture should be secured for presentation to Marshal Foch, to form an altar-piece in the memorial church at Dormans, which is to be erected on the heights of the Marne, on the very spot where the German offensive was broken. This would be restoring the work to the function for which the painter originally intended it and designed it, and would form a lasting memorial of British sympathy and appreciation with the heroic efforts of our great ally.



ONE owes a debt of gratitude to Mr. Napier for having assembled together between the boards of a

**"John Thomson of Duddingston,"**  
by Robert W.  
Napier, F.R.S.A.  
(Oliver and Boyd,  
Edinburgh  
£1 11s. 6d.)

single volume all the known facts concerning the career and artistic work of Thomson of Duddingston. Apparently nothing has been omitted. Every episode in his somewhat uneventful career is recorded: every known picture that he painted is described and in many instances

illustrated; there is a full bibliography of all books, magazines, and periodicals in which reference is made to the artist or his works; while the most important criticisms that have appeared on him are examined and discussed at some length. One's gratitude to Mr. Napier would have been greater had he presented the results of his labours in a more abridged form; the larger half of his book is occupied with a disquisition on art and criticism in general conceived on the same lines as Ruskin's *Modern Painters*. It is interesting in itself, and displays evidence of deep and extensive study; but this portion of the book would have gained by being published separately in a slightly modified form, for the personality of Thomson is hardly of sufficient artistic importance to constitute the motif of such a detailed and far-reaching survey. Unfortunately for his art, Thomson was born at a period when art teaching of any kind was extremely difficult to obtain, and the career of a painter was looked upon by most people as neither reputable nor profitable. His father compelled him to abandon his early aspirations for an artistic career and become a minister of the Scottish Church, a profession which



FAST CASTLE: A STORM

BY J. THOMSON OF D. D. D. D. D.

the years spent at Edinburgh University he could neither have had time nor opportunity to seriously study painting. When in his twenty-second year, he was presented to the living of Dailly, left vacant by his father's death, and remained in this remote Ayrshire village for five years. Here, though in the midst of beautiful scenery, he could have had little chance of studying the works of older masters, or of mixing with other artists. Until he accepted the living of Duddingston in 1805, he appears to have painted only for amusement. Here, however, he found himself in the midst of a rich, cultured, and leisured community who could appreciate the merit of his work and were glad to encourage his talent. Duddingston was situated only two miles from the Scotch metropolis, near several large country seats containing important collections of old masters. Thus at Dalkeith Palace, the residence of his patron, the Duke of Buccleuch, there were fine works by Claude, Salvator Rosa, Ruissdael, W. Vande Velde, Joseph Vernet, and other distinguished landscape and marine painters. The sight of these pictures and of others in the neighbourhood of Edinburgh, which would be accessible to him, enabled Thomson to discover the true bent of his talents. It was not until he had been some years at Duddingston that he assumed his distinctive manner, and one may imagine that, had he remained in Dailly, he would only have been known as an amateur of greater promise than performance. As it was, he occupies a prominent and indeed unique position in British art. He was a colourist of no mean ability, and among the most distinguished of the followers of Claude and the great artists of classical landscape. His great achievement was that he succeeded in adapting the traditions of this school to the conditions of Scottish landscape, and in this he succeeded in some respects better than either of his great rivals, Wilson or Turner. The former frequently, and the latter occasionally, presents a British landscape under such foreign guise that the spectator has no clue to its locality. Thomson never fails in this respect; his landscapes, however romantic in aspect, are redolent of the soil which inspired them, and could not be mistaken for foreign scenes. His failing was a certain weakness in the minutiae of execution that came from imperfect training. He never thoroughly mastered the structure of either tree or rock forms, and consequently some of his landscapes are marred by a faulty expression of detail which is apt to give them a somewhat theatrical and unreal appearance. This is the more to be regretted because in his best work he achieves a largeness of feeling, and not occasionally a grandeur and power of design, almost unapproached by any of his British predecessors and contemporaries, with the exception of Turner. Mr. Napier resents the classification of Thomson as an amateur, and yet using this term in the sense of a person unable to do full justice to his natural gifts, through a want of proper training, one must confess that it is not misapplied to the artist. He was undoubtedly a man of great original genius; but this genius apparently remained undeveloped and without chance of

development until he was twenty-seven, when he was hampered through having to give time and attention to his ministerial duties. The result was that his first important pictures did not make their appearance until after he was forty, an age at which most men are nearing the zenith of their career. Even by then he had by no means made up for the time lost, for even his best work betrays evidence of a want of technical training which rarely permits the hand to realise to the full the vision of the eye and mind. Much of what Mr. Napier writes concerning general principles of art is valuable and eloquently expressed, yet he is too apt to tilt against shadows, and fails to allow for the exceptions which mitigate against the universal application of any general rule. Moreover, he is not always correct in the facts on which he bases his conclusions: Morland, so far from being a self-taught artist, underwent a rigorous apprenticeship under the supervision of his father, commencing when he blossomed out as a precocious genius at the age of four, and not ending until he had turned twenty-one; Reynolds can hardly be bracketed with Gainsborough as a follower of Van Dyck; while the technical terms "quality" and "texture" cannot be regarded as synonymous.

A ROMANTIC section of history hitherto unexploited is covered by Mr. Charles Kingston's book on *Famous Morganatic Marriages*. One might say that his work will probably constitute the swan-song of this peculiarly German form of matrimony, which is unlikely to survive the war. In England such marriages have never been popular, and

the one instance that Mr. Kingston gives which occurred in this kingdom was of a nature to make the institution less popular than before. In 1840, the late Duke of Cambridge married Miss Louisa Fairbrother, a beautiful young actress, with whom he lived on terms of the most tender affection, until her death only a few years before his own. English society ignored the fact that she was a morganatic wife, and accorded to her the respect due to the Duchess of Cambridge. This was the last morganatic marriage which occurred in this country, and it is improbable that public opinion would have tolerated another. In Austria and Germany this form of matrimony was common, and Mr. Kingston tells the stories of quite a long list of imperial royalties who adopted it. In such way the Archduke John married Milly Stubel; the Archdukes Henry, Leopold, and Charles respectively united themselves to Leopoldine Hoffman, Wilhelmina Adamovics, and Elsa Czuber. All the ladies, with the exception of the last, were actresses. Another exception was the Countess Sophy Chotek, who married the Archduke Francis Ferdinand, heir to the Austrian throne. Their joint assassination precipitated the great war, and it is still an open question whether the deed was not directly inspired through German influence, the Archduke and his wife both being antagonistic to the Kaiser. Among other famous morganatic



ELIZABETH JANE HINCHCLIFFE  
BY J. J. MASQUERIER, 1885





RQUIARI CASTLE

BY J. THOMSON OF DIDDINGTON

marriages described are those of King Leopold of Belgium, his daughter, the Crown Princess of Austria, and the latter's daughter, the Princess Elizabeth. Perhaps the most romantic of the series is that of Queen Christina of Spain to a private soldier, while the latest is that of Prince Oscar, son of the ex-Kaiser William of Germany, which occurred during the war. Mr. Kingston writes with a lively and romantic pen, his stories are racily and graphically told, and throwing, as they do, new lights on the careers of famous royal and imperial personages, they form highly interesting reading.

EVEN if one does not want to make a piece of furniture, it is always useful to know how it should be made, so that

"Woodwork," by  
A. Romney Green  
(Douglas Pepler,  
Ditchling, Sussex  
5s. net)

Mr. A. Romney Green's practical book on *Woodwork* may be recommended to the attention of collectors as well as craft-men and amateurs. The first volume deals with tools, materials, and simple

forms of woodwork, such as forms and tables. Mr. Green wisely supposes that his reader knows nothing, and explicitly describes each implement and process in a manner that everyone can understand, the text being supplemented by clear and well-drawn illustrations. Nothing is too trivial for his notice, and the result is a practical

and thoroughly comprehensive manual. Especially useful is the chapter on "Materials," for in this the writer describes the proper methods of sawing up tree trunks, and the ways and means of thoroughly seasoning the wood. These are points which are apt to be neglected, even by furniture makers and builders of repute, with the result that modern interior fittings, unless of the highest quality, generally shrink, while furniture warps out of shape—evils likely to be accentuated as a result of a war which has practically denuded the country of seasoned timber. The author's exposition of the subject should at least enable his reader, even though he does not himself supervise the sawing of his own timber, to recognise from what portions of a tree a plank has been cut (there is a substantial difference in the quality of a plank cut from near the heart of a tree and one from near its outer circumference, and see whether it has been properly seasoned or otherwise. Similar knowledge is afforded regarding the proper construction of woodwork. Altogether it is a clear and practical work, and one looks forward with interest to the issue of the second volume, which is to complete it. A word of praise should be awarded to the mounting of the book: though only bound in stiff paper, it is printed in a manner that delights the eye, with broad margins on hand-made paper, and does great credit to the publisher.

few stories are more difficult to illustrate than Edgar Allan Poe. His tales are such a mixture of fact and

**"Tales of Mystery and Imagination,"**  
by E. A. Poe,  
illustrated by  
Harry Clarke  
(George G. Harrap  
15s. net)

phantasy, of shrewd scientific speculation combined with the most bizarre imaginings, that the artist who attempts to translate his conceptions into actual form finds himself perpetually confronted with the prospect of falling between two stools—either of failing to do justice to the imaginative aspect of the stories, or of losing sight of their realistic side. Mr. Harry Clarke solves the difficulty by adopting a decorative convention for his work. In style it is suggestive of Aubrey Beardsley, but conceived with a greater eye to dramatic effect, and in some places the eerie horrors described by Poe are pictured with almost repulsive gruesomeness. The decorative treatment of the drawings, however, prevents them from going over the border-line. Rendered with literal realism, the representation of the climacteric scenes of several of Poe's most thrilling masterpieces—the double murder in the Rue Morgue, for instance; or the apparition of "the lofty and enshrouded figure of the Lady Madeline of Usher" from her premature tomb—might have appeared like illustrations of the Newgate Calendar; but Mr. Clarke has succeeded in suggesting the romance as well as the horror, and, by wrapping up the latter in an artistic convention, presents it in beautiful guise without weakening its power. In themes more purely romantic he is equally successful. The selection of tales which form the letterpress has been made with discrimination, including as it does practically all Poe's best stories. The only omission that one notes is "The Stolen Letter."

THE amateur who, without going deeply into the matter, attempts to make presentable sketches of the places he visits, will find many useful hints in Mr. C. J. Vine's *Tramping with the Colour Box*. The writer sets no possibly high standard of execution, but suggests ways and means whereby some of these difficulties

facing the tyro who essays original work without a preliminary course through a school of art, can be avoided. Some knowledge, of course, he should possess, and a little taste, but, granted that he has acquired the rudiments of these, Mr. Vine will show him how to utilise them to the best advantage. The author's profession, though somewhat narrow sphere of artistic endeavour, practically limiting himself to landscape, and those adjuncts to it in the form of figures and other objects necessary to give an element of variety to the scenes depicted. The work is illustrated with a large number of reproductions in colour and black and white, intended to serve as exemplars to the amateur. The illustrations are rather on the bright side, but include several effective compositions; while the half-tones, representing sketches in various media, are of a more sober and useful character. The book shows the amateur how to set about the initial stages of his work.

THE somewhat ponderous figure of George Bubb Doddington, Lord Melcombe, appears in most of the

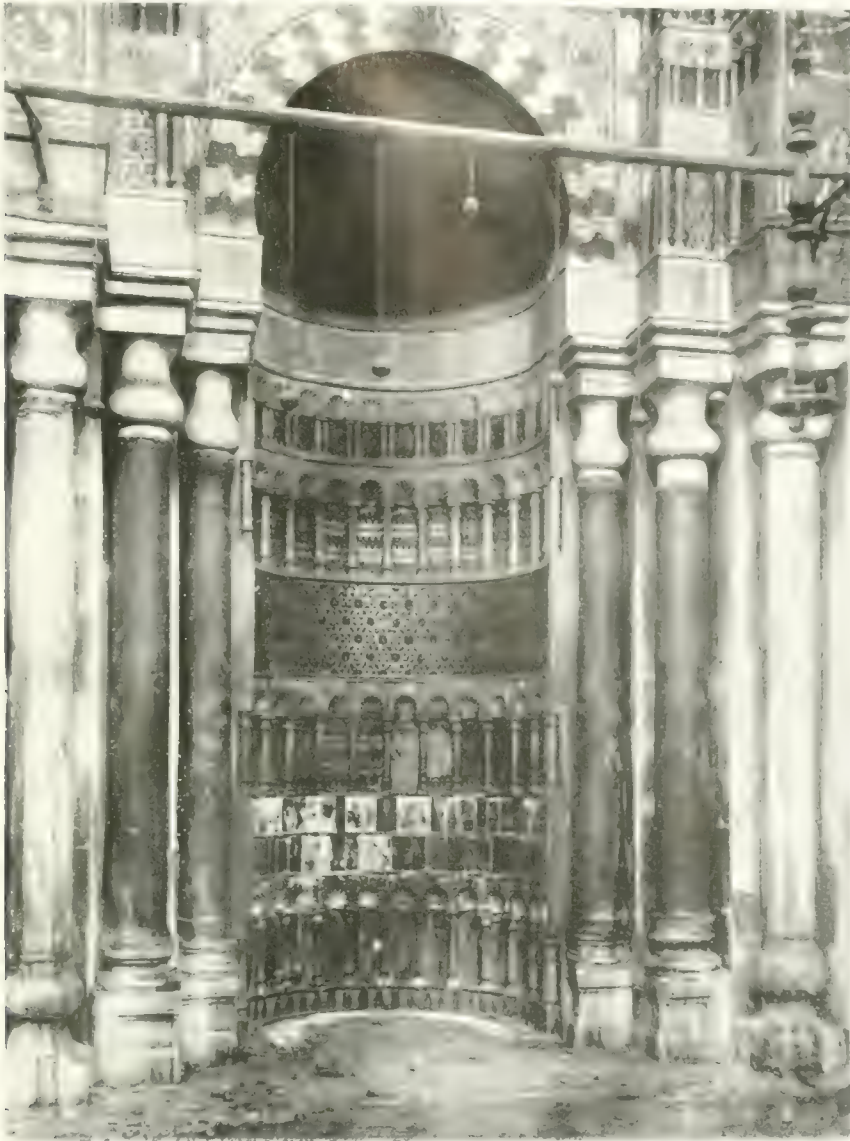
**"Patron and Place-Hunter: a Study of George Bubb Doddington, Lord Melcombe,"**  
by Lloyd Sanders  
(John Lane  
16s. net)

eighteenth-century political and social memoirs; it is resuscitated and lectured by Browning in his *Parleyings with Certain People*, and assumes a more intimate rôle in Doddington's own diary, first issued by Henry Penruddock Wyndham in 1784. This last book, though written with an entire absence of humour and worded with a long-windedness that might have disgusted the reader of a blue-book, was yet such an interesting psychological and political study that it went through several editions; but the whole of the literature concerning Doddington presented no convincing picture of the man, and one was left wondering why a man apparently so stupid was able to bulk so largely among the great figures of his time. The answer to the enigma is furnished in a delightful manner by Mr. Lloyd Sanders. His book presents the personality of the great Doddington with a lively and graphic humour, that makes the work more entertaining reading than most contemporary novels, while at the same time it reveals the hidden forces dominating eighteenth-century politics with a fulness and clarity hardly to be matched in the most ambitious works on the period. Doddington was handicapped in his career by starting it with a plebeian name and origin and a penchant for writing indifferent verse. Son of Jeremiah Bubb, he came into his wealth and the patronymic of Doddington through his mother, the heiress of a rich Anglo-Indian family. Not until he was twenty-nine did George come into his heritage. In the meanwhile he had been educated at Oxford, read for the Bar, taken the Grand Tour, and entered the Diplomatic Service. Almost his first service was to become Ambassador to Spain, at a time when English relations with that country were highly critical. Bubb's success at the post proved him to be no fool. Returning to England, his ability, and the patronage of half a dozen seats in parliament, recommended him to Walpole, who made him a Lord of the Treasury, and gave him various sinecures. About this time Doddington was guilty of a highly laudatory poem to Walpole, which must have proved a source of regret to him nearly all the remainder of his career, for when he ratted, which he did on the death of George I., it served to furnish his enemies with a number of telling quotations, which they used at every favourable opportunity. Doddington's desertion of Walpole ruined his career; it was never forgiven him, and the rest of his life was largely spent in gravitating from one faction of the opposition to another in a vain attempt to recover his lost position. He enjoyed one or two brief interregnums of office, and finally succeeded in achieving one of his ambitions by being made a peer by the Earl of Bute; but the advent of Pitt, with his lofty ideas of patriotism, had largely destroyed the political utility of place-hunters of his stamp. For all time he is doomed to remain the typical place-hunter, a consummation to which the publication of his diary largely contributed.

## The Connoisseur Bookshelf

Doddington, however, failed to do himself justice in this, while Browning pilloried him in unmerciful fashion. It has been left to Mr. Sanders to make amends. He

Byng and Greville, when his advocacy, though founded on justice, could only gain for him unpopularity with both King and people. Mr. Sanders' life of him deserves to be read



A MAJOMMEDAN ARCH

FROM "MOSQUE AT THE TOP" MOSQUE

pictures him, indeed, as the supreme egotist he was, but shows him endowed with considerable shrewdness and a somewhat ponderous but not ineffective wit, and a commendable taste for literature and the society of literary men. Young, of *Night Thoughts* fame, found in him a beneficent patron; Fielding courted his notice; and Carey, the song-writer, was a lifelong friend. He helped other lesser literary lights, but through his pomposity incurred the enmity of Swift and Pope, and was held up to ridicule by Hogarth and other contemporary caricaturists. Though not faithful to his party, he furthered the interests of his own partisans to the best of his ability. He deserves credit, too, for his support of

and enjoyed by everyone interested in eighteenth-century politics and literature, and indeed forms an almost necessary study to a proper understanding of the period.

ALL but two of Mr. Bell's eighteen essays concern the "City of London—the innermost 'square mile,'" which "is the richest ground for historical associations in all our world-empire," and perhaps the least known to the average Londoner of any portion of the metropolis. Mr. Bell makes no attempt to compile a systematic guide to it, but singles out various little known places and objects as the

"Unknown  
London," by  
W. G. Bell (John  
Lane. 6s. 6d. net)

...written, and full of interest. The writer is that rare combination, a discriminating enthusiast. He ... old stories and traditions, accompanied by a wise reticence in declining to accept them as authoritative without ample confirmation, and whether he introduces us to the head of the Duke of Suffolk preserved in a glass case in the dismantled church of the Holy Trinity, Minorities, or the far-famed but little noticed London Stone in Cannon Street, the credentials of each object are thoroughly scrutinised. The gruesome relic of the ambitious and ill-fated Duke now best remembered as the father of the "ten days' Queen," Lady Jane Grey—appears well authenticated, though even in this case Mr. Bell provides an alternative theory of origin by telling the story of an eighteenth-century beadle of Holy Trinity who was discovered in the crypt of the church busily engaged with axe and saw in turning the old coffins into firewood. It is suggested that incidentally he may have decapitated one of the bodies contained in these, and so have provided the head since identified as that of Henry Grey, Duke of ... the ... evidence that the head was severed from a living body appears to decisively negative this idea. As regards London Stone, Mr. Bell is more positive and less convincing. He rejects the alleged Roman origin of the stone, and propounds an alternative theory that London Stone may be a surviving fragment of the house of Henry FitzAlwin, first mayor of the city. He was known as FitzAlwin, of London Stone, and Mr. Bell suggests that the name may be derived not, as is generally supposed, from the situation of his house, but from its material, it being probably one of the few edifices in the city built of stone. The use of stone in these early days was so rare as to be almost invariably alluded to in the title of the edifices constructed with it. Thus, St. Mary's stone-built church became known as St. Mary Staining, and Allhallows Church as Allhallows Staining. In the same way "it requires no tautly stretched imagination to conceive that Henry FitzAlwin's stone-built house, the home of the mayor, the most powerful man in London, the centre of its government, serving the uses of both Guildhall and Mansion House, became known as *London Stone*." The theory is ingenious, but not altogether plausible. There are good grounds for supposing that Henry FitzAlwin's house never was used as the Guildhall, for this was situated on the site of the present structure at least as early as 1212, the last year of his mayoralty, and probably stood there long before he assumed office. This fact does away with the official character of FitzAlwin's house, and practically negatives the idea that the epithet "London" would be applied to it. Though Stow's assertions that he found London Stone mentioned in "the end of a fair written Gospel book given to Christ's ... of the Saxons," and again as being the scene of a fire which ... of King Stephen," have not been confirmed, they cannot be altogether ignored. Perhaps the strongest argument against

not by the inner side of the footway where it is now, but in the roadway forming such an obstruction to even the limited traffic of Stow's day that it had to be strongly set with bars of iron to protect it from passing carts. Presuming that FitzAlwin's house was taken from his heirs for street improvements, is it a feasible action on the part of the authorities when they pulled it down to leave a large block of stone belonging to it to permanently encumber the roadway? There can be little doubt that London Stone, whether of Roman origin or not, dates from far anterior days than FitzAlwin's. The ignorance concerning its original purpose is a proof of its antiquity, for it has outlasted either written history or tradition.

One fancies that Mr. Bell has started his FitzAlwin hypothesis merely with a desire to promote controversy, for in his other essays he is careful to advance no theories which cannot be substantiated.

MR. RACKHAM, in his *Illustrations to Cinderella*, shows how effectively silhouettes can be treated. There

**"Cinderella,"  
retold by C. S.  
Evans, and illus-  
trated by Arthur  
Rackham  
(Heinemann  
7s. 6d. net)**

are some hundreds of them depicting all the handsome and ugly characters, the rats, mice, and lizards, and all the other accessories of this time-honoured story, and in no instance does he fail to suggest the full amount of beauty or humour which is associated with the individual or article he presents. Cinderella herself is introduced in a full-page plate in colours, pretty and lovable enough to banish all previous presentments of her from the memory, and the silhouettes of her continue and deepen the impression of her charms. The two ugly sisters are inimitable, their profiles in black subtly discriminating between their respective characters, the beak-like nose of the elder suggesting a haughtier disposition and more unyielding disposition than the pug-nose of her junior. The other personages, from the king to the court lackeys, are rendered with equal humour, and the gradual changes in the transformation of a lizard into a footman, and the alarm of the rat when he is let out of the trap to become coachman, are portrayed in a way that should delight juvenile readers. The boon to the latter of having an artist who, like Mr. Rackham, can combine humour with beauty, grace and delicacy, is very great. Children are educated less by their teachers than by their favourite toys and story-books, and the influence of a book like Mr. Rackham's in directing the susceptible minds of the youngsters towards ideas of good taste and artistic refinement, can hardly be over-estimated. Miss C. S. Evans gives an interesting and good-natured version of the ever-favourite story, making all end so happily that even the ugly sisters are provided with suitable husbands.

**"A Critic in Pall Mall," being Extracts from  
Reviews and Miscellanies, by Oscar Wilde  
(Methuen & Co., Ltd. 6s. 6d. net)**

THE cloud that darkens Oscar Wilde's later life and the superficial affectations with which he was apt to disguise his genius have prevented the latter from being fully

appreciated. He is apt to be regarded as a brilliant but superficial writer who disguised his want of depth by scintillating epigram. How unfounded is this judgment is shown in the volume of extracts selected by Mr. E. V. Lucas from Wilde's reviews and miscellanies, and now issued for the first time under the title of "A Critic in Pall Mall." One may credit an editor of Mr. Lucas's calibre with having made the best possible selection; yet, even so, the quality of the extracts is so high and their level is so evenly and easily maintained, that one is forced to surmise that much of the rejected work must have been worthy of preservation, and that Mr. Lucas's difficulty has been not what to select but what to eliminate. The book reveals Oscar Wilde not only as a great artist in words (a characteristic generally acknowledged), but also as a sane and illuminative critic. Wilde's power in the latter capacity was often concealed by his wit, for the public is apt to gauge the weight of an opinion by the ponderosity with which it is expressed, and though Wilde's judgments were solid, the language in which he conveyed them was always witty and elegant. (Of the judgments contained in the book, curiously few need revision; what Wilde wrote in the early seventies has become the general opinion of cultivated posterity, and this not merely in regard to ephemeral authors, but writers of permanent fame like Morris, Henley, Pater, and Swinburne. What could be more just than this summary of the last-named: "He has always been a great poet. But he has his limitations, the chief of which, curiously enough, the entire lack of any sense of limit. His song is nearly always too loud for his subject. His magnificent rhetoric . . . conceals rather than reveals. It has been said of him, and with truth, that he is a master of language, but with still greater truth it may be said that language is a master of him." Besides serious criticisms, there are many lighter pieces ranging in theme from cooks and cookery to Irish fairy-tales, all touched upon delicately and wittily and all written with a thorough appreciation and understanding of their themes. It is a book when once taken up will not be easily laid down, and will provide an enjoyable feast to all who appreciate wit and epigram.

WHILE no one will seek to depreciate the heroism of the Royal Navy during the war, the fact remains that the

**"Merchantmen-at-Arms," by David Bone, with fifty illustrations by Muirhead Bone (Chatto and Windus. 25s.net)**

merchant seamen were the heroes of the great sea struggle. The men who had signed on to undergo no greater risks than those resulting from bad weather, errors of navigation, fire or collision, and who yet, when they found the whole naval strength of Germany concentrated for their destruction, flinched not from the ordeal, but, armed or defenceless, cheerfully pursued the struggle against the foe, and were among the chief causes of Britain being able to hold out throughout the struggle and carry it to a triumphant conclusion. The story of these merchantmen-at-arms is told by Mr. David Bone in vivid and nervous English, and forms a prose-epic, worthy in its intensity of interest to be classed with

Hakluyt's *Voyages*. In their ordinary merchant ships they fought and won pitched battles against the enemy's submarines, and throughout the conflict they were exposed not merely to the ordinary risks of war, but those of deliberate murder, for again and again, unarmed and defenceless, seamen were shot down in cold blood by the Germans. But the whole story is told in full by Mr. Bone, who describes not only the brave deeds of the seamen, but sets forth the details of the systems which the Government evolved to help them. It is needless to say that the fifty and odd illustrations by Mr. Muirhead Bone add greatly to the attraction of the work. They illustrate all the phases of sea-life that the artist was able to see—not, indeed, the actual encounters with the enemy, but practically everything else: the loading and unloading of the vessels in the great ports, the embarkation of troops, the sailing of convoys, salvaging vessels, camouflaged ships, and the various types of liners and boats and the men who man them. Drawn with Mr. Muirhead Bone's freedom, vigour, and certainty of touch, they are among the most effective pictorial records of the war that have yet been issued.

**"Sea Power Pictures":—"A Convoy, North Sea," 150 signed artist's proofs at £5 5s.; prints, £2 2s.**

**"Anti-Aircraft, Tyneside, 1917," and "Scapa Flow," 100 artist's proofs at £1 11s. 6d. net each; prints, 15s. each, by Sir John Lavery, R.A.**

**"Der Tag," 200 remarque proofs at £10 10s. net; 200 signed artist's proofs at £5 5s.; prints, £2 2s.**

**"Dazzled," "Camouflage," and "Steam Pinnaces at Forth Bridge and Hawes," signed artist's proofs, at £1 11s. 6d. each; prints, 15s. each, by Major C. Pears, R.M.; and "The Battle of Jutland," by Lieut. R. Smith, R.N., 100 artist's proofs, £1 11s. 6d.; prints, 15s.**

**(The Medici Society)**

THE series of "Sea Power Pictures" issued by the Medici Society give a wonderful epitome in colour of some typical marine incidents of the war. It comprises three examples after Sir John Lavery, R.A., four after Major C. Pears, and one after Lieut. R. Smith, R.A. The first-named depicts a view of Scapa Flow from the signal station, with the harbour crowded with the ships of the Grand Fleet, ready to steam out for instant action. The sight of the far-stretching array of craft of all kinds, from comparatively small torpedo-boats to huge super-dreadnoughts, gives a thrill of pride to the Briton, who realises that this remote Highland roadstead formed the grave of Germany's ambitions; for here were the headquarters of the fleet which unostentatiously but effectively denied them the use of the sea, and made it a highway for food and merchandise from all the world to Britain and her Allies; and here too was the final scene of the German downfall, when the German Imperial Navy was sunk in the harbour by its own crews. Sir John has succeeded in suggesting the power and strength of the assembled squadrons, the effect being perhaps rendered more impressive by the contrast of the tumbled sandhills in the foreground to the regular and well-ordered fleets. A second work by him, "Anti-Aircraft, Tyneside, 1917," in its effects of searchlights and vivid flares against the

... of the "Rocket and Blue Lights"; and in its artistic treatment and imaginative insight, worthily holds its own with the work of the earlier master. His third example shows a bird's-eye view of a North Sea convoy, as seen from the dirigible N.S. 7, in 1917, the vessels looking like toy boats on the waters far below. It gives a wonderfully vivid idea of the aspect of a panorama of sky and sea seen from such a lofty height. Perhaps the most effective item in Major Pears' quartet is his "Dazzled," showing H.M.S. "Ramillies" in a gale, in which the bulk and stolidity of the giant ironclad amidst storm-tossed sky and heaving waters is finely presented. Another effective work is his "Camouflage," depicting H.M.S. "Fearless," the mother-ship of the "K" submarines, dazzle painted. A contrast to the light sunshiny colour of this is afforded by a night scene showing the steam pinnacles at Forth Bridge and Hawes Pier, in which the immense structure of the bridge looming through the darkness makes an effective background to the illuminated forms of the pinnacles. His fourth example, "Der Tag," shows the surrendered German fleet at Inchkeith, Firth of Forth, on November 22nd, 1918. The historic scene is rendered with a literal accuracy which does not prevent the artist from impressing his work with a sentimental significance. The ebbing sunset gleams on sky and sea, suggesting the final dying away of German aspirations before the grim realities of war.

"The Battle of Jutland," by Lieut. R. Smith, gives a spirited and what one would imagine is a very truthful rendering of the great sea-fight, the artist showing a wise discretion in not grouping his ships too thickly together—a failing too often instanced in the work of our modern marine painters, who cannot divorce their art from the traditions of Trafalgar and the Nile. All the pictures are excellently reproduced, the work fully maintaining the high traditions which one is accustomed to associate with the publications of the Medici Society.

SIGNOR RIVOIRA in this important work, which to a large extent may be regarded as a sequel to his book on

**"Moslem Architecture,"** by G. T. Rivoira, translated by G. McN. Rushworth (Humphrey Milford. £2 2s. net)

Lombardic architecture, endeavours to trace the origins and developments of the elements which went to build up Moslem architecture. As he justly points out, the style, which is sometimes wrongly described as Arabic, owes little to the early Arab invaders,

who overran Northern Africa and part of Southern Europe, for they, "like the Goths, the Langobardi, the Normans, and the other Barbarian Invaders, brought no architecture of their own with them into the countries which they conquered. What they brought with them was the scimitar and the Koran; and their energies were devoted to imposing the faith of the prophet, and at the same time satisfying their insatiable lust for plunder and

the first instance from those of the countries they conquered, but which gradually assumed certain distinctive

and well-marked characteristics, which in the case of Mahommedan architecture invest it with a homogeneous unity of design perceptible in all countries, from Spain to India, conquered by the followers of the prophet. The earliest form of the mosque is to be found at Medina. Here Mohammed built his own residence, which, intended at first for personal and private use, gradually became a public place of worship, and after the prophet's death assuming a sacred character as well. At first merely a square open court surrounded by walls, and connected with the dwellings of the master and his wives, additions were gradually made which transformed it into the prototype of the modern mosque. The "guibla," the point to which every Moslem turns when he prays, was first placed in the north wall of the court looking towards Jerusalem, but in A.D. 624 was transferred by the prophet to the south side looking towards Mecca. It consisted of a large stone. In the early days the prophet used to address the faithful from a palm-trunk fixed in the ground. Later on this was replaced by a pulpit, and because some of the companions of the prophet complained of being exposed to the full force of the sun's rays, part of the court was roofed in, and a loud-voiced follower, standing on the roof, summoned the congregation to prayer. After Mohammed's death, his mosque was several times rebuilt and enlarged, so that much of its original character is obscured; but Signor Rivoira wisely takes it as a starting-point in his survey of Moslem religious architecture. This is both minute and far-reaching; the writer not only gives a history and description of all the best-known Mahommedan buildings, but also of Roman and Christian buildings possessing similar characteristics, in order to elucidate the origin of their inspiration. In this way he traces the development of the minaret, which, forming such an important feature of later Moslem architecture, was gradually evolved from the roof-stand of the first muezzin at Medina. The earliest minarets were plain tower-like structures, and their evolution into the tall, slender, and highly decorated needle-like forms of later days was gradual. An even more important and typical feature of Moslem architecture is the horseshoe arch. Many writers have asserted that the systematic use of this was a Hispano-Visigothic invention. Signor Rivoira brings forward a weighty mass of evidence to show that this was not the case, and we may look for its invention further east, the arch making its appearance at Damascus earlier than in Spain, and first being used in the latter countries by its Mahommedan conquerors. In a short review it is impossible to do justice to the encyclopedic character of Signor Rivoira's research and the exemplary care with which he seeks to establish the correct dates of the different portions of the buildings he mentions. He has accumulated an immense amount of valuable data, and though he disclaims the idea of writing a history of Moslem architecture, his work is perhaps the most enlightening book on that topic yet produced. Mention should be made of the excellence of the illustrations, of which there are over three hundred. Practically every important point raised by the author is elucidated with their aid for the reader's benefit, so that he can bring his own judgment to bear on its correctness or otherwise.



PORTRAIT OF MRS. BILLINGTON  
BY J. J. MASQUERIER, 1891





As familiarity breeds contempt, it was perhaps a pity that the bulk of the items in the Royal Academy exhibition had been publicly shown in London twice or three times previously. Few of them improved on a renewed acquaintance, though the ample space available at Burlington House allowed them to be displayed to better advantage than when at South Kensington. Among the monuments there was a lack of variety and novelty in design. Artists generally showed a distressing unanimity in selecting hackneyed *motifs* and carrying them out on similar lines. The favourite conception was a high and substantial pedestal flanked on either side by realistic or allegorical figures and crowned by a ringed female giddily balancing herself on a ball. She variously personified Fame, Peace, Victory, or Grief, but almost always she looked like a prepossessing skirt dancer attempting to preserve her equilibrium under trying conditions. There were several interesting variants. Mr. A. R. Colton had surmounted a monument with a realistic group, comprising a field piece, horses and men

under the devastating fire of the enemy. Well conceived and vigorously rendered, it was a telling piece of work, and would have looked well in almost any position but that allotted to it by the artist. The group was placed too high to be properly viewed, and appeared too large for the size of the pedestal. It appeared to overflow the latter, giving the spectator an uneasy impression that horse, gun, and man were about to be precipitated below. But realistic groups executed on a large scale are hardly appropriate for monumental sculpture. A combination of several figures in violent action, unless treated in a conventional manner, is apt to become tiresome, and the more closely it resembles life, the more closely do the figures present the appearance of having been suddenly petrified while indulging in violent action. On account of inherent difficulties they presented for artistic treatment, certain novel themes which were presented, such as a stretcher party bearing one of their comrades, or a party of soldiers supporting the bier of a field-marshal as it rested on his tomb, failed to attain monumental feeling. On the other hand, some of the allegorical groups and figures were extremely



FIGURE BY LEONARDO DA VINCI

[PHOTO ANDERSON

... Mr. ... of ... was a beautiful and gracefully composed group, though it might have gained with greater austerity of treatment. Lady Gleichen had conceived a noble figure of Britannia surmounting a roll of honour, but the introduction of an angular pillar in the Ionian style to support it was unfortunate. Flanked on either side with the names of the fallen, it gave one the impression of the stem of a gigantic thermometer, the names supplying the place of temperature marks. The fine *Anatkh* of Mr. Bayes, and Mr. E. Whitney-Smith's *Dolor Mundi*, perhaps the most impressive single figures in the exhibition, have already been noted. Some of the reliefs by the former were also excellent, and his sketch for a war memorial at Broadstone was both unconventional and effective. Mr. Alfred Drury's panel, No. 44, was well conceived and arranged, and executed with his usual technical mastery; and Mr. Albert Toft contributed several good works. Among mural tablets, a memorial to the late Hon. Edward Wyndham was happily executed by Mr. Alan G. Wyon, in the dignified style current in England about the beginning of the eighteenth century, though the angels' heads supporting the bracket were treated with greater realism than would have been the case a couple of hundred years ago. Another good work, more modern in treatment, was a memorial mural tablet by Mr. Frank Ransome, in which the marble slab bearing the inscription was framed in bronze; this would have gained if the upper part of the frame had been more simply treated, the close juxtaposition of three coats of arms giving it rather a crowded appearance. Of national memorials, the three most important were the three different types of monuments selected by the Imperial War Graves Commission for erection in British and Dominion war cemeteries abroad. First there is the tombstone intended to mark the graves of individual soldiers. It is an upright slab of stone slightly rounded at the top, and, looked at from the front, presents the appearance of a slightly exaggerated milestone. The emblematic devices engraved on the stones are badly proportioned, and detract from the simplicity of appearance, which is the only artistic merit that the stones possess. One feels much afraid that the effect of a cemetery filled with row upon row of these stones will be indescribably monotonous and depressing. As centres for these cemeteries the committee have selected a large cross designed by Sir Reginald Blomfield, and a monolith designed by Sir Edwin A. Lutyens. The former is the more satisfactory, for at least it is of sufficient height to be seen a little distance away; but this is almost its only merit. The projecting rim round the ends of the cross-bar, the bevelled edges of the latter and that of its support, effectually destroy its religious significance and make it appear more like a two-armed clothes-prop than a Christian symbol. The device of a sword introduced on its front face still further cheapens its appearance. One regrets that the committee allowed these trivial forms of ornamentation to be introduced; a well-proportioned stone cross, formed of an absolutely plain upright and cross-piece, would have commanded a reverence and respect which the present nondescript article, decorated

according to no individual style of architecture, is unlikely to inspire. Sir Edwin Lutyens has not erred by introducing extraneous decoration on his monolith. It is severely plain, and agreeably proportioned, but this is all that can be said in its favour. Too low to dominate anything but a perfectly open space, it is entirely destitute of significance. It consists of a block of stone, about ten feet long by four feet high and two feet wide, mounted on a platform composed of three shallow steps of varying breadth. Too long for an altar, it presents the appearance of a shop-counter executed in stone, and one cannot look at it for any length of time without expecting a trim salesman to appear on the other side saying, "And what is the next article, please?"

At the displays of the International Society one expects to get more variety than at orthodox exhibitions, and at the twenty-sixth exhibition of the Society these anticipations were agreeably fulfilled. Not that there was any startling novelty, but examples of orthodox art were pleasantly commingled and the majority of them were good of their kind. Mr. William Strang, as usual, was well represented, and his "portrait" of a lady in a red cloak was, if not the best work he has done, a good example of his latest style. He has discarded his former chalky flesh-tones and adopted a more solid and naturalistic style of painting. One would say that this work and most of his other examples were at present keyed too high in tone; but this is a handicap which will disappear in time, and one may prophesy that in the course of a few decades his pictures will more closely resemble old masters than others which appear like old masters to-day. Mr. Benjamin Nicholson showed commendable skill in his still-life pictures *The Little Jug and Blue Bowl* and *The First Striped Jug*. Imitative art could hardly be carried further than in these representations of old-time pottery, but the themes did not afford sufficient interest for the size of the canvases. A single jug placed in front of a large empty background does not constitute a picture, and the general effect was rather that of a signboard. Mr. Munnings' ten examples were all fluently and vigorously painted, and showed sufficient variety of theme, including *Gypsy Encampments*, *Frisian Bull*, and a charming group of a boy and girl having their *Morning Ride*, which was marked by equal strength as the others and greater refinement of handling. Mrs. Laura Knight's *Boxing Contest* looked like a page of an illustrated paper translated into terms of art. To say that it is one of the best pictures of a pugilistic encounter ever painted conveys little compliment to the artist, for few painters of repute have visited the ring; but Mrs. Knight showed that the theme was eminently pictorial, and could be treated with more realism and equal propriety as a Roman gladiatorial combat or a cock-fight. Whistler's well-known picture of *Almond Blossom*, lent by Lord Aberconway, afforded a note of distinction to the exhibition. In comparison to the modern works around it, its handling at first sight appeared slight and thin; but this

was more than compensated for by its delicacy and refinement. As a piece of beautiful decoration there was nothing to compare with it in the exhibition, and this characteristic was accentuated by its quality of recession.

Whilst most of the other pictures forced themselves forward, the *Almond Blossom* retired, so that a room, however small, hung with similar works, would look spacious, whereas the modern penchant for strong brushwork and forceful colour produces pictures dwarfing every department in which they are placed. Among the portraitists, Sir John Lavery

was represented by a powerful portrait of *A. Duff Cooper, Esq.*, executed almost in monochrome; Mr. Gerald Kelly's *The Lady Clementine Waring* and *La Mirada* were both characterised by brilliant colour and dexterous execution; while Mr. Meredith Frampton had almost adopted a pre-Raphaelite convention in his *L. G. H. Lee, Esq.*, giving the clothes of the sitter and the chair on which he was seated the same attention as his person. Though nearly all this detail was uninteresting in itself, the sincerity of the artist made the work convincing and attractive as a whole. Mr. Ambrose McEvoy represented the opposite pole. His power lies, not in literal representation, but in beautiful suggestion, and his sketchily treated *Rieuse* charmingly exemplified this trait. Mr. Francis Howard showed another attractive portrait in *Miss Irene Hart*, the delicately painted flesh-tones of the sitter's face showing to advantage against an almost monochromatic background; while a second portrait by Sir John Lavery, that of *Mrs. W. F. Burton*, showed more refined modelling



STUDY BY LEONARDO DA VINCI

[PHOTO ANDERSON

and subtle characterisation. *Edipus and the Sphinx* marks his present-day work. Among the few classical subjects, Mr. Glyn Philpot's powerfully conceived *Edipus and the Sphinx*

was so murky in colour that it gave the impression of a scene viewed through a darkened glass. Mr. Henry Morley's *Edipus and the Sphinx* on a classical theme showing groups of slaves moving out huge blocks of stone for their imperious tax-payers afforded a complete contrast of tone, white, blue and other light colours predominating throughout the composition. It was an example

of art at its best,

and presented the most complex and ambitious study of the nude in the exhibition, realised with infinite care and labour.

A NUMBER of effective minor works, but few large pictures of outstanding merit, would be a fair summary on the thirty-sixth exhibition of the Royal Institute of Oil Painters. Mr. Glyn Philpot attained impressiveness in his second version of *Edipus and the Sphinx*, an original conception executed in vigorous brushwork, with a calculated reticence of colour. It was conventional in the sense that neither local colour nor lighting were true to nature, and the murky flesh-tones detracted from the realism of the work; but it was far removed from the commonplace, and showed high imaginative power. Sir John Lavery's *Portrait* of a lady followed one of his favourite conventions, practically all the high lights being concentrated in the face of the sitter. The latter was adequately, if sketchily, treated, and the

general effect was attractive, and conveyed a pleasing sense of easy and facile accomplishment. Yet the convention is one not to be imitated. Dark tones have a tendency to grow darker with age, and in the course of time the picture may resolve itself into a disintegrated head looking out from a black canvas on which little or no detail will be visible. Among other figure pictures one may note Miss Anna Airy's so-called *Sketch* for the picture *Army Cookhouse, Witley Camp*, now in possession of the Canadian War Memorials Fund. It was far more attractive than the larger version, the handling being far more free and spontaneous, and the smaller scale of the composition investing it with an interest and vividness that the other lacked. Mr. E. Reginald Frampton's *La Madonna di Promessa*, a reminiscence of missal miniature painting executed on a larger scale, showed a well-balanced decorative scheme in pleasing and harmonious colour. A contrast to the finished style of this was furnished by the vigorous and clever sketch entitled *The Yellow Workbasket*, by Miss Gladys W. Baker. One of the best portraits was the half-length of *Lady Crawford*, by Mr. T. C. Dugdale, a careful and delicately executed study of an elderly lady, marked by fine characterisation and an appreciation of the different textures of flesh, hair, and drapery not often shown in modern portraiture. In *Old Shoreham Bridge* Mr. Bertram Priestman contributed a well-balanced landscape, a little grey and sere in tone, but true and tender in colour. Mr. Frank Walton's *A Winter's Tale in a Surrey Fir-wood* revived pre-Raphaelite tradition in its minute and beautiful rendering of the tree-forms, the bare boughs and roots and their delicate tracery of branches being pictured with a loving and lingering appreciation. Mr. Tom Mostyn in his *Spring—Torquay* gave a typical garden scene more recently and delicately painted than his larger works dealing with similar themes; Mr. Owen Bowen's *September Morning—Derwent Valley* was silvery in tone and atmospheric in feeling; a breezy sketch of *The Windmill*, bright and telling in colour, was contributed by Mr. William Redworth; and an impressionistic study of *The Kennet in Flood*, by Mr. Bernard Thomson, in which the torrential swirl of the sunlit waters was forcefully suggested. Mr. William B. E. Rankin's *Chestnuts in Autumn* showed strength and well-sustained colour, but was hard and wanting in atmosphere. Mr. F. Spenlove-Spenlove's large *Pastorale* was deficient in neither of these respects, and was pleasing in tone and colour, yet suggested to one less a well-thought-out composition than a picturesque piece of countryside selected at random. Of the seascapes, those by Mr. Norman Wilkinson and Mr. John R. Reid were the most striking. The former did not get beyond simple harmonies in blue-grey and white, of which *Off Oran*, a fresh and breezy transcript of a scene in the Mediterranean, was a good example. Mr. Reid was more complex, and in *The Pilchard Harvest, Polperro, Cornwall*, gave rich greens and blues with here and there flashes of almost jewel-like brilliance. His colour is nearly always endowed with that intangible asset called unevenness, and is always satisfactory.

THOUGH a popular rather than a great painter, the regretted death of Sir Ernest Waterlow, which took place on October 25th, will make an appreciable gap in the ranks of English landscape artists. The son of a well-known lithographer, Sir Ernest Waterlow was born on May 24th, 1850. His father brought him up to take an active interest in art, but at first he does not appear to have thought of adopting it as a profession, for it was not until he had received a lay education at Eltham College and Heidelberg that he entered the Royal Academy School as a student. This was in 1872, when he was in his twenty-second year. He signalled his talents by winning the Turner gold medal within twelve months of entering the School, an almost unique feat for a student of his standing. His first picture in the Royal Academy was exhibited in 1872, and he speedily became a consistent and regular contributor to that institution. At this period of his career he selected his themes from all parts of the British Isles, taking England, Scotland, Ireland, and Wales in turn. Possessing a pleasing sense of colour, a facile brush, and a power of effective composition, he soon won his way into popularity, which was confirmed in 1887 by the purchase of his picture, *Galway Gossips*, under the terms of the Chantrey bequest, which was followed by his election as an Associate of the Royal Academy. Early in 1903 we find him a full member of the Royal Academy, while, in the meantime, on the death of Sir John Gilbert, he was elected president of the Royal Water Colour Society. Sir Ernest later turned his attention to the Continent for subjects for his brush.

A NOVEL idea for an antique furniture gallery is that which has been instituted by a number of ex-officers returned from the war, who have converted the upper part of an old building, immediately behind 18, Queen's Road, Bayswater, into a large antique gallery. Originally this building was probably a barn, and the old roof and rafters are still preserved in their original condition, carrying the mind back to the time when Bayswater was open country, and this barn was no doubt an appendage to a farm-house. It makes an admirable setting to the early pieces of furniture, of which a large number of choice examples have been gathered together. These include some interesting Elizabethan and Jacobean pieces, as well as examples of later date, and comprise, in addition, nearly all forms of antiques, from furniture to glass, pottery, and prints.

ONE of the main features at the winter exhibition of the Royal Society of Painters in Water Colours (5a, Pall Mall East) consists of a series of drawings from the facile hand of Mr. W. Russell Flint, ranking amongst the finest aquarelles we have seen this year. His colour is so pure, his lighting so subtle, his arabesques so invariably interesting, and his technique so brilliant and at the same time refined, that one ventures

to salute Mr. Flint as one of the standing contemporary arguments against Bolshevik art. Whether he is painting purely fancy subjects, such as the *Humoresque* (with the fine flesh painting of the girl bather), pictorial records such as *A Gas-bag Factory*, or spacious seashore scenes such as *A Captive Bambergh*, his style never fails in its purpose. After these, Mr. Edmund J. Sullivan's *Lady Flora* seems slightly superficial by contrast, but Mr. J. S. Sargent is as direct as ever in his almost stereoscopic study of *A*



STUDY OF A HORSE IN PALE

BY ED. SARGENT

*Larch Forest*. The President, Mr. Alfred Parsons, sends some typical country scenes and flower-pieces, whilst the Vice-President, Mr. J. Walter West, roams from Dedham to Mentone in search of subjects. Mr. Claude A. Shepperson presents some further fanciful lyrics, including *The Haunted Stream*, with its woodland frequenters surprised by a party of trippers. In addition to various quaint conceits in his customary vein, Mr. Arthur Rackham gives us a pleasing little naturalistic sketch of *Combe Martin, North Devon*, whilst Mr. Robert W. Allen glimpses the bright-hued life on *Market Morning, Darjeeling, India*. Mr. D. Murray Smith contributes some landscapes, much of the interest of which depends upon subtleties of line; Mr. A. Reginald Smith a toneful *Gloaming*; and Mr. Henry S. Tuke, in addition to the usual *Bather*—a very strong water-colour, by the way—some sentient impressions of ships lying at anchor. *The Child's Song*, by Mr. F. Cayley Robinson, just misses complete success, since the pathos of the strolling players in the silent snow-strewn streets is discounted by touches of caricature. There is pattern and style in Mr. James Paterson's *Three Firs—Colvend*; atmosphere and rich restrained colouring in Mr. Henry E. Crocker's *Hannibal's Carn*; brilliance and directness in Mr. Harry Watson's *Ruins—Bishops Waltham, Hants*, and in *The Way to the Studio*, by Mr. S. J. Lamorna Birch. Mr. Cecil Hunt is responsible for several landscapes, from which *White Clay—Devon* may be picked

out by its qualities of colouring and technique. Mr. Oliver Hadd—similarly prolific; his *Bardsea Shore* is noticeable for the way in which he has made the background recede. A selection of drawings from the hands of the late Lionel Smythe and the late Waterlow confers a melancholy savour to the display.

#### Ridley Art Club

THE second exhibition of the Ridley Art Club held at the Grafton Galleries) was full of interest. A level-headed and judicious selection of pictures, whilst the

judicious spacing of the pictures obviated the chromatic cacophony marring most of the London shows. Admirers of Miss D. W. Hawkesley's semi-Oriental subjects found several water-colours from her capable brush, a place of honour being accorded to *The Lovers' Leap*—a devoted couple flinging themselves into a gloomy chasm. The finesse of the treatment dissipated the horror of the scene, leaving a pleasing and well-considered arabesque. The remainder of this, the first room, was occupied largely by flower-pieces, Mr. H. Davis Richter's *Summer* standing out by reason of its bold handling. Mr. Inglis Sheldon-Williams contributed a well-composed *Arrival of the Canadian Troops on the Rhine*, and Mr. Claude A. Shepperson a brisk and uncommon impression of *Covent Garden Market*. The latter artist was also responsible for *The Archeologist*, a very amusing little study of a bishop holding forth to an admiring throng amidst some hoary ruins. In her *Meditation*, Miss E. Hoppe Kinross appeared to owe something to the late Edward Stott, whereas Mr. Fred Stratton's *Portrait of an Old Man* had a Rembrandtesque flavour. A sense of decorative line was apparent in *Mary-le-Port Street, Bristol*, by Mr. W. Dacres Adams; but nervous handling marred the fine subject of the Tower of London seen in *Autumn's Hazy Light*, by Mr. Davis Richter. Mr. E. H. Macandrew's *Miss Rachel Blomfield* was one of the most compelling portraits in the rooms. The handling of the face was both subtle and thoughtful, whilst the hands

trifle hard, it did not detract noticeably from the qualities of a very interesting canvas. Somewhat less successful was a slick *Portrait of a Lady*, by Mr. Cecil Rea. The tone of the face was too low, suggesting that the artist had dwelt on this part over-long. The hands, however, were deftly executed with spontaneous touches. Mr. Herbert A. Olivier's *Mrs. Homersham* was disappointing and lacked accent, but turning to seascape, Mr. Julius Olsson's *Cornish Bay, Moonlight*, was an unusually fresh and sparkling scene from the brush of one whose palette is never dull. The contrast was unfortunate for Mrs. Constance Rea, whose neighbouring genre subject appeared almost muddy in comparison. Every landscape by Mr. Graham Petrie was alive with bold, well-managed colour. Mr. J. Herbert Snell's *Grey Cloudland* was a water-colour executed with an oil-painter's directness, and Mr. Walter Donne achieved quality in his *Moonrise, Bosham. Shrimps*, by Miss C. L. Allport, was an impressionist study worth noticing. A different spirit animated Miss Phyllis Spence's work, including a low-toned and pleasing little *Venus and Cupid*. Mr. Reginald Jones was unequal—his *Winter Morning* was direct and excellent, but his *Sussex Farmyard* fell short of complete success. One could not help thinking that a more decided treatment of the foremost cow would have gone far towards binding the composition together. On the other hand, careless generalisation spoiled Mr. T. L. Shoosmith's *Church at Etampes*, a charge which could not be levelled against Mrs. R. de Crespigny's weird and misty *Grey Pollards*. Some sentient pencil portraits, especially one of *M. Emile Claus*, by Mrs. Laura Anning Bell, were noteworthy; whilst other clever contributors included Mesdames Kate N. Wyatt, Mary G. Archer, and Helen R. Lock whose work told to greater general advantage here than when we saw her last; and Mr. J. R. K. Duff. Without prejudice, one thinks that Miss Rowley Leggett's and Mr. Alfred Thornton's advanced and unnecessarily archaic canvases might have been withheld, since they were interesting neither as pictures nor as pictorial records. A group of three fans by Mrs. Mary Davis and Mr. G. Sheringham fulfilled the requirements of a high standard of decorative art. The sculpture was provided mainly by Mr. Gilbert Bayes, whose *Cheque-Board Statue* expressed sentiment of the finest order, but Mrs. Phoebe Stabler's statuettes were as welcome as ever.

AN exhibition of water-colours, mainly views on the Riviera, was held by Mr. and Mrs. Albert Stevens at 99, New Bond Street. Although obviously faithful transcripts, there was an unfortunate tendency towards prettiness in the rendering which qualified their attractions. To some extent the clear southern atmosphere may have been the cause, since in such English scenes as *On the Marshes, Porlock*, Mr. Stevens displayed a far more happy spirit. Mrs. Stevens' flower-pieces were sympathetic; her *Water Lilies* blooming in a quiet backwater being, perhaps, the

IN days when anecdotal art is popularly supposed to be moribund, it is doubly interesting to visit Miss Amy

**Subjects by  
Amy Sawyer**

Sawyer's exhibition at Walker's Galleries (118, New Bond Street). Miss Sawyer believes in the latest phase of

anecdotalism, combining sound technique with flights of mystic imagination. There are many refreshing qualities in this lady's work. Her water-colour is handled with comprehension; her colour is harmonious; her compositions well balanced. Seen at a distance, one may not immediately grasp the nature of her subjects, but they always please by pattern alone. Miss Sawyer is very imaginative, addressing the beholder as a person of imagination. The depth of feeling in such drawings as *The Shattered Graven Image* may not be apparent to everyone, but it is there. Some of what may be termed the lighter fancies are very comic indeed, but the humorous element is never allowed to outweigh technical qualities. Take, for instance, *St. Martin has lost his Ass*—a bourgeois little saint surrounded by well-meaning folk trying to find his missing donkey for him; or again in *The Ghost Story*, told by a grisly ancient to a swarm of terrified babies. The serious subjects include two noteworthy for the way in which gold-leaf has been applied without detracting from the chiaroscuro. They are *Sirens* and *The Vision on Mount Ida*, drawings of alluring colour and rhythmic line. *Conte Drôlatique* is marked by the vivacity of the gossiping heads, and *Two Witches anointing themselves* by the Japanese-like portrayal of myriad feline familiars.

The same gallery houses the remaining water-colours of the late Dorothy Comyns Carr, which are generally brilliant, if not actually prismatic in their hues. The deceased artist was clearly not afraid of her palette. Indeed, one might wish that she had been a thought less temerarious, since not a few of her works fail by lack of reticence.

AN exhibition of Chinese pottery and bronzes held by Messrs. Wm. B. Paterson and Carfax & Co., Ltd.

**Chinese Pottery  
and Bronzes**

(5, Old Bond Street), dealt with the age embracing the Shang to Ming dynasties. Sung pottery was

strongly represented, amongst the most prominent items being a pair of funeral urns decorated with roughly modelled figures, a large white plate with raised floral decoration, a beautiful clair-de-lune vase, a Chun ware flower-pot with mottled purple glaze, and a black jardinière. An ovoid vase with black glaze on shoulder was almost Hellenic in colour and form, whilst the ornamentation of a shallow bowl set one thinking of the Ægean fish paintings. Other important exhibits were a Han vase, greenish-grey glaze, perforated with conventional design and with fish and dragon handles; a Yuan celadon bowl formed as a lotus with a seed-pod in the centre; and a T'ang figure of a Lohan characterised by vivacious modelling. The bronze section showed signs of being carefully selected. The rich patine of a Chou sacrificial "Yi" vessel, two temple bells (one of the Han dynasty), a Han sacrificial vessel with Chou decoration, and a Han

square-shaped ewer were noticeable amongst the larger objects, whilst the smaller included three tiny T'ang figures of vigorous execution, a silver T'ang coin inlaid with blue enamel, and a chert mount, possibly part of a chariot, with a dragon decoration not at all unlike certain products of Mexico and Peru.

#### Stock Exchange Art Society

THE 14th exhibition of the Stock Exchange Art Society was held at the Drapers' Hall with considerable success. The old school of water-colour was represented by several sketches from the brush of the late Henry Cundell, one of which, a drawing of *London Bridge*

in 1830, was especially noticeable for fidelity and quality of technique. Amongst the contemporary artists, Mr. Joshua Smith, R.B.A., occupied considerable space with works varying between charcoal portrait studies and miniatures. The latter were marked by a luscious colouring and directness of treatment too often lacking in this branch of painting. *The Bather*, a charmingly composed nude, was drawn with a deftness not inapplicable to work on a larger scale; the management of the head was particularly interesting. Similar qualities attached to a winsome *Portrait of Miss Ruth Martin*, whilst good feeling was displayed in a larger *Portrait of Miss Irene Brent*. Mr. Smith's charcoal heads were well drawn, but he is perhaps more thoroughly happy when dealing in colour direct. Mr. Hugh Williams had several views of a decorative type, including *The Custom House*, which had at once breadth, perspective, and pattern. Some of the best work in the display was contributed by Mr. Eustace Pinkerton, whose *Autumn Morning, Greenwich*, placed him as an accomplished aquarellist. His tone was sentient, his handling free, his compositions correctly balanced, and his darks properly graduated. Two other attractive sketches by Mr. Pinkerton were *Dawn*, a study in silhouette, and *On Cliefden Reach, Autumn*. Mr. W. Cubitt Cooke was also responsible for some refined landscapes; his *Grey Weather* may be selected as characteristic of his taste in both method and choice of subject. No less than fourteen water-colours were



THE BATHER BY JOSHUA SMITH, R.B.A.  
AT THE STOCK EXCHANGE ART SOCIETY

exhibited by Mr. H. [unclear] of a trifle "black" in his schemes at times, is always eminently sincere, shirking no details which might lend picturesqueness to his compositions. In Mr.

painting, the treatment of which he understands better than many. Unfortunately, his backgrounds were less skilful and his colour inclined to be hot. A number of etchings by Mr. Herbert Reeve displayed an affection for the picturesque. Lack of space forbids further discussion of the collection, amongst the other contributors to which were Mesdames G. Seymour Brockelbank, Maie L. Brooks; Misses Nora

L. M. Cundell, Marion E. Hewkley, Emily M. Slade; Col. Henry Harris; Messrs. W. Bradford Adams, B. A. Bristowe, W. G. Brooke, L. C. Brooks, E. M. Buckeridge, Morton Butt, R. L. Cole, W. M. Cundell, Edwin Dawes, L. W. Foster, Arthur Gardiner, H. F. Griffiths, J. H. Hart, G. Hewkley, C. W. Hopper, E. J. Lightfoot, F. Moore, J. Nicolls, H. C. Osborne, E. Phillipson, H. Mostyn Pritchard, S. Le Blanc Smith, S. H. Smith, S. Watson, P. J. H. Wildman, and Dr. F. Hewkley.

THE Macrae Gallery (95, Regent Street, W.), whence is published Mr. T. Austen-Brown's book on *Etaples*, reviewed in our October issue, inaugurated its foundation with a collection of flower-pieces from various hands. Mr. Austen-Brown himself contributes a small oil painting of a Japanese model garden. The handling is vigorous, and the black background serves as a foil to the brilliance of the blue bowl and its contents. Lady Bax-Ironside shows a careful study of *Sweet Peas*, and Miss Ethel Sands some interestingly decorative groups. A couple of clever canvases depicting *Chrysanthemums* and *Marguerites*, by Mr. C. S. Charles, catch the eye. Their treatment may be thought by some to echo Mr. Arthur Hacker (who, in addition to his other work, was one of our finest contemporary flower painters), but the handling is nervous and less assured. Doubtless this fault will be overcome as Mr. Charles

... Mrs. E. Kovacs's *Arbutus* is commendable, whilst Mr. Hall Thorpe's woodcuts and Miss Marion Ellis's lithograph are all well balanced and sympathetically treated. Of the other exhibits, mention must be made of a series of statuettes by Mrs. Phoebe Stabler, displaying great versatility and charm.

"I wish to be thoroughly disassociated from every 'new' or 'advanced' movement; every form or 'ism,' 'ism,' 'post,' 'neo,' 'academic' Work by C. R. W. Nevinson use the same technical method to express such contradictory forms as a rock or a woman." Thus Mr. Nevinson in a foreword to the catalogue of his exhibition at the Leicester Galleries (Leicester Square). Nobody disputes the spirit of the speaker's theories; but does Mr. Nevinson achieve such an impossible standard of detachment? If he abandons all artistic conventions, he merely succeeds in setting up a personal convention, becoming *ipso facto* a mannerist. To do him justice, one believes Mr. Nevinson to be a man of brains; one does not class him as a "farceur." But his preamble only helps to prove how much better he could do if he would think less of preserving an independence leading nowhere. Moreover, he should pay more attention to technique, instead of subordinating it to pattern. After all, "pattern" is one of the means to attain an end, not an end in itself. The works of interest at the Leicester Galleries display practically resolve themselves into three or four pictures, some of which, despite the preface, show a tendency towards the academic. *Summer Night*, an interesting composition marred by the falsity of the colouring, is one. On the other hand, a landscape called *The Sandy Path* is so good as to make one wish that Mr. Nevinson would indulge more freely in such sentient impressions of grey skies and sombre woods. *American Patriotism* attracts attention by its arrangement, but the title seems inadequate for a subject resembling a trick dance at the Chiswick Empire. Another wasted subject is *Lilies of the Café* (the Café Royal, apparently), a very hard and self-consciously posed pastel. Better than this is what one takes to be a self-portrait under the title of *Portrait of a young Man*.

... Mr. C. H. A. Hunt's water-colours lose a little by being exhibited *en masse*. They are so delicate, so dainty in themselves, that a number of them appear to the best advantage. The collection at the Fine Art Society (148, New Bond Street) consists mainly of impressions and colour notes, often light, never vulgar, always subtle and elusive. Now and again the artist allows his pleasure in manipulating the medium to run away with him when noting an effect, and a few studies lack strength, but there is nothing in the room to which serious exception can be taken, whilst such scenes as *Walls Hill Quarry*, *The Red Mill*, and

*Clay Works, Heathfield*, are praiseworthy for the complete tenderness and spontaneity of their execution.

A CURIOUS facet of the Maddox Street Galleries (Maddox Street) exhibition was the presence of some oil sketches painted from aircraft by Works by Capt. A. E. Cooper, etc. Captain A. E. Cooper. Some of them were so faithful as to make one suspect that they had been worked up afterwards, but the free handling of *Edinburgh* and *Stirling* carried conviction. Mr. L. Burleigh Bruhl contributed a group of water-colours, many of which, especially a charming little impression, *Near Heybridge*, were satisfactory both in colour and treatment. A briskly handled *Camel's Head* by Mr. E. R. Travers attracted attention.

THE eighty-third exhibition of the Old Dudley Art Society was held at the Alpine Club (Mill Street, Conduit Street). Mr. L. Burleigh Bruhl, the President, contented himself with a modest number of exhibits. These included *At Lugwardine, Hereford*, one of the best water-colours Mr. Bruhl has done for years. It was full of decision and atmospheric tone, forcible handling, and the sentient colour of a wet grey day. Some very direct and facile scenes were contributed by Mr. J. M. Delbos, a newcomer to the Society. His *Paramé* was an example of reasonable impressionism from the brush of a draughtsman, whilst his *Moonlight, Dinan*, his *Grand Bretagne*, and his *Rutland*, were all well handled and full of interest. Mr. A. C. Conradé concerned himself with lighting effects, which he approaches somewhat in the manner of Thomas Boys. His *Siena Cathedral* was a precise and calculated piece of drawing in which the illusion of loftiness was maintained. Miss Hesketh Jones's *Cow Parsley* was an attractive and well-coloured sketch, but her *Naiad* lost by a suggestion of artificiality in the treatment. Sympathetic feeling for her subject was manifested in Lady Hume-Williams's *Old Mermaid Inn, Rye*, whilst pleasing landscapes were contributed by Mr. W. S. Stacey, the Vice-President, Mr. H. C. Jarvis, Miss A. Walters, and Mr. J. H. Cordery. Mr. T. M. Smith had some harmonious little oils, and Mr. Harald Melvill a pastel of *Miss Evelyn Wall*, which, although decidedly decorative in conception, was somewhat superficial in execution.

AN interestingly flamboyant flow of line, not unlike that achieved by Mr. Rackham, marks Mrs. Nora England's water-colours at Messrs. J. Connell & Sons, Ltd. (47, Old Bond Street). Her colour is harmonious, her draughtsmanship ever quaint, if not always assured in her less happy passages. The treatment of her subjects verges upon the bizarre, but not unpleasantly so. Reveling in startling comparisons, Mrs. England sets coppered hair against the pallor of queer peaky faces and long, nervous fingers. The artist prefers to leave what look like discarded pencillings—trial lines—beneath her water-colour washes. So far from being offensive, however,

these lend a certain quality to the tones, as in the clever bathing scene called *Camouflage*, which, with *The White Stock*, may be accounted amongst the most uniformly successful work in the collection. *The Barn*, with its sensuous appreciation of pure colour, comes close behind, whilst other interesting compositions are a pale-toned *Grey Cloak*, and *The Sofa*, an ambitious composition in which the high-lights have been sensibly aided by the process of "rubbing."

THE most urgent need of contemporary art criticism is a corrected phraseology. Such terms as "advanced"

## The London Group

or "modern" are applied too often to works which are either pseudo-archaic or else lacking in the sterling qualities which it should be the artist's aim to develop. The eleventh exhibition of the London Group, at the Mansard Gallery (Tottenham Court Road), is a striking instance of the desirability of a revised vocabulary. Almost without exception, such pictures as do not relapse into archaicism are merely bad. The one really outstanding exhibit is contributed by a non-member, Mr. E. M. O'R. Dickey, whose bird's-eye view of the railway at *Kentish Town* is a decorative and interesting rendering of an unpicturesque subject.

A GENEROUS flux of colour enlivened the Society of Animal Painters' display at the Fine Art Society (148, New Bond Street). The President,

## Society of Animal Painters

Miss L. Kemp-Welch, contributed a number of canvases, of which *The Glory of the Setting Sun* was the most generally successful. Mr. Fred Hall's *Stacking the Wheat* was a vivid impression of intensely brilliant sunshine, which might have been improved by glazing down the background. *The Rickyard*, by Mr. Rowland Wheelwright, possessed excellent qualities of colour and direct handling, whilst several compositions by Mr. Arthur Wardle were in his usual welcome vein. Mr. Edwin Alexander's frame of pencil drawings, and Mr. R. B. Buxton's water-colour, *A Good Scent*, attracted attention. The latter was a skilfully handled hunting scene, in which the scarlet coats were admirably employed as accents in the clever colour-scheme. Amongst the sculpture, Mr. Ferdinand V. Blundstone's work was remarked. His study of a *Collie Dog* was especially capable and decorative.

THE general effect of the Goupil Gallery Salon (5, Regent Street) would have been immensely improved

## Goupil Gallery Salon

by a process of judicious elimination amongst its component parts. As it was, the best work was often overpowered by being placed in juxtaposition to pictures lacking refined treatment. It was possible, however, to admire Mr. William Nicholson's *Marigolds*, a firmly painted and harmonious scheme, but his study of *Miss Simpson's Boots* appeared incongruous. A clever sketch of *A Royal Horse Guardman*, by Mr. W. B. L., and contributions by Miss Flora Lion, Messrs. S. J. Lamorna Birch, H. Davis Richter, and Frank Medworth,

all contained interestingly handled passages. Mr. Walter Greaves came to the fore in his snow scene, *The Black Lion, Church Street, Chelsea: Night*. Mr. W. J. Leech's decoration, *Un Matin* sparkled with sunlight, and Miss Alice Fanner's little impression of *Spring in Hyde Park* crystallised an effect dear to lovers of the picturesque West End. A very faithfully recorded *Dawn on the Hindenburg Line: A Veterinary Unit* was exhibited by Mr. Algernon Talmage, whose attention to details did not prevent him from realising the full dramatic possibilities of his subject. From the contemplation of such works, one was brought to earth with a crash by the efforts of Messrs. Mark Gertler, Wyndham Lewis, and Walter Bayes, who did their noisy best to attract popular attention by their now well-worn mannerisms. Mr. Walter Sickert was more happy, being at least innocuous; but even Mr. Philip Connard could not invest his portrait of *William Nicholson* with more interest than that of a snap effect. It was more pleasing to turn to water-colours, such as Mr. Tatton Winter's *Eventide*, and Mr. Frederick Brown's *Solent*, both of which were handled with sympathy and discrimination.

SEÑORITA NENA JACKSON'S exhibition at the Twenty-One Gallery (Durham House Street, Adelphi) was undis-

## Paintings and Sculpture by Señorita Nena Jackson

tinguished by outstanding features. Her colour was pure and brilliant, but her very mannered compositions failed to charm, whether considered from the decorative or the merely pictorial standpoint. The sculpture was preferable, possessing as it did a certain barbaric dignity, but it is very doubtful whether it would have been noticeable in a mixed collection.

FOR those who wish to enjoy the contemplation of pictures and works of art, there is in Paris just now no

## Paris Notes

lack of opportunity. To mention a few of the places holding exhibitions, there is the Musée Galliera, whose exhibition of applied art from Alsace and Lorraine has lately drawn numerous visitors; the Galerie Georges Petit, where the Society of International Aquarellists has attracted many admirers of this delicate art; and the Galerie Sauvage, where Lucien Lantier has been showing some interesting views of Bessarabia. At the Grand Palais exhibition there has been organised by the Entr'aide artistique a show of works by artists killed in the war. No little success, attributable both to the merits of the exhibits as well as to the sympathetic idea which underlay the venture, has attended it.

On the 1st November there opened at the Salon d'Automne the largest exhibition of the Fall. Having abandoned its shows during the war, the reinstitution of the exhibition met with no little enthusiasm.

An exhibition of water-colours by Marcel Mettenhoven, at the Galerie Cheron, has attracted considerable attention. Works by Durandau, Fedu, Gimmi, Roussell, and Leonardi were to be seen at the Galerie Cres; while at the Galerie Devambez there has been a show of La Gandara's works, arranged subsequently to that of he

the 10th and 13th of the month there took place the sale of the Collection Wattelin, with its works of art, furniture, and tapestries.

In addition to the exhibition already mentioned at the Galerie Georges Petit, there have been shown in other rooms works by Pierre Delaunay, who was killed on the battlefield. Mlle. Pirou has also exhibited here. At the Galerie Paul Rosenberg the forward movement has been represented by the Picasso exhibition.

Another exhibition which has exercised great attraction for art-lovers has been that organised at the Pavillon de Marson by the Society of the Artist Decorators, in honour of deceased members. It is comprised chiefly of the works of René Bertaux, Eugene Feuillatre, Maurice Quenieux, Henri Tauzin (killed in battle), Lucien Bonvallet, Edne Gouty, Marcel Delon, Henri Husson, and Franz Schneidecker, who died during the war.

The Museum of the National Archives, which has been closed for five years, is now once more open to the public. Also at the Museum Victor Hugo, the pictures, drawings, and furniture which belonged to the master are restored to their accustomed places, as have also the souvenirs and collected autographs. On the ground floor is to be found a most interesting exhibition of drawings which the great author was inspired to make of the river Rhine and the country through which it flows, and which display his talent as a draughtsman, thus throwing interesting light on the complexity of his gifts and activities. Nor must mention be omitted of the small but well selected exhibition of Le Cercle des Gobelins, comprising some five hundred works by about sixty artists.

In the auction rooms the season started with modest catalogues, though on the whole the lots were fair, prices demonstrating that, in spite of the reported slackness, buyers were perfectly ready to replenish their stocks. In the provinces important sales also took place, that of Mr. Paul Tesse, of Douai, taking precedence with its triptych by Van der Weyden, its numerous modern pictures, its antique furniture, and other interesting items.

On the 17th October there took place the dispersal of the works of art, furniture, and old pictures (mostly of the eighteenth century) from the Castle of Cecamp-le-Frevent, so long the headquarters of Marshal Foch while Commander-in-Chief of the Northern armies. Among the furniture a marqueterie commode, signed Gieffet, and another in mahogany, by Stockel, were especially remarkable. Among the bergères were some examples signed by well-known names, such as Huguette, Julienne, Manon, and Marie.

The sale of the library of the late Jules Claretie proceeded with the success that marked its commencement. Several other sections have still to be dispersed.

Of the collection of the late General de Lamoignon, however, that of the collection of Mr. Arthur Martin, comprising many remarkably fine tapestries, among them a sixteenth-century hunting scene and an eighteenth-century tapestry with armorials of special interest. It included also a very excellent collection of antique fabrics, oriental china, and objects of art, a good collection of various types of china, French, and Italian schools.

In November the chief sale was that of the "succession d'Errington Josse," comprising some extremely fine jewels and a very important collection of furniture. Between the 10th and the 13th of the month there took place the sale of the Collection Wattelin, with its works of art, furniture, and tapestries. Between the 17th and 19th occurred the dispersal of the "succession Flury-Herard." In addition to its old pictures and antique furniture, there was among its sculpture a very fine bust by Pajou. Some magnificent eighteenth-century prints both of the French and British schools were included among the collection of Mr. S. L.

On the 27th November there took place at the Galerie Georges Petit an important sale of modern pictures belonging to the collection of the late Madame Vian.

Early in December there will be dispersed in the same room a very important collection of modern pictures formed by the late Mr. Hazard, whose reputation as a connoisseur is a household word.

During the second week in the same month the sale of the collection of the Rev. Gould, of Sedan, is likely to attract lovers of early furniture, Gothic tapestries, and of furniture and furnishing accessories proper to the periods of Louis XV. and Louis XVI.—R. R. M. S.

THE fourth centenary of the death of Leonardo da Vinci has received adequate recognition both in France (where he died on May 2nd, 1519, at his chateau of Cloux, as tradition relates, in the arms of the King—"in sinu regio") and, in spite of the Adriatic question and economic difficulties, within Italy, the land of his birth.

Special exhibitions were organised in Rome, Milan, Bologna, Florence, and Naples, appropriate discourses were given, and the Government, with generous support from Lombardy, initiated at Rome an "Istituto Vinciano" to further the study of this great thinker and artist, an institute to whose special care was entrusted the preparation of the *Edizione Nazionale Vinciana*, under the direction of the Onor. Cermenati. In England—who is trustee for the world of many of the priceless Leonardo manuscripts, outside the small but choice and very interesting display of Leonardo's drawings in the Burlington Fine Arts Club summer exhibition, which was noticed in these columns—the centenary seems to have passed without recognition. An opportunity was here missed by our authorities of drawing closer the bonds of sympathy between Italy and England, which need strengthening at this moment. But it has seemed to me it might be of advantage, before this year of the centenary closes, to trace what has been achieved elsewhere in keeping fresh the memory of Leonardo, and seeking to bring forth the yet unexhausted treasures of his thought.

In a literary sense, the two most satisfactory results have been the fine volume published by the Istituto di Studi Vinciani at Rome, under the title of *Per il IV centenario della Morte di Leonardo da Vinci*, with 112 illustrations and four plates in colour; and contributions, in which I have had the privilege of taking part, by such

known students of Leonardo as Beltrami, Calvi, Favaro, Verga, Adolfo Venturi, Cian, Rosadi, De Rinaldis; and on the side of Psychology and the Exact Sciences, of Ferri, Tarantino, Oberdorfer, Lesca, Hill, Bossebauf, Vangensten, Morselli, and more than I can detail here. This volume is produced by the Arti Grafiche Institute of Bergamo, who take a front place in Italy for fine art production. Less lavish and on a smaller scale, but excellent in its results and research, is the *Raccolta Vinciana*, the tenth annual volume (though the series was broken during the war) of the Società Vinciana, which has its "sede," its headquarters, very appropriately in the Castello Sforzesco at Milan, to whose design, as we see from his drawings for the "Torriani," or great towers at the angles, the master himself had contributed. This society has done excellent work in furthering research, in bringing together students of Leonardo's creative work, whether in the field of science or art; and lastly, but not least, in compiling a complete *Bibliografia Vinciana*, a bibliography of books relating to Leonardo and his work. So that this year the secretary of the society could declare that this immense work was now complete and ready for publication—"Our *Bibliografia Vinciana* is now matured, and will be published as soon as the revision of the text in hand is completed."

This volume of the *Raccolta* contains articles by G. Calvi and Carl Brun on the famous *Adoration of the Magi*, the completest study for which (for it was never completed) now hangs in the Uffizi Gallery; a very interesting essay by D'Ochenkowski, Keeper of the Czartoryski Gallery in Cracow, on the portrait in that collection of a young girl with an ermine in her hand, which he attributes, in my judgment correctly, to Leonardo's brush; articles on "Leonardo and War," "Leonardo and the Embryology of Birds," on an "Experiment of Leonardo on the heart," on the master's expenses—described by Dr. Corrado Ricci—when in the Vatican in 1513; and other matters of interest.

I think, however, it will be of greater interest here to come directly to the man himself, and note very briefly some of the workings of this marvellous mind. What we have to note is that, starting from the Verocchio type, which is so apparent in his earlier work, Leonardo had gradually evolved, and handed down to his followers at Milan, his own exquisite type of beauty. It is, therefore, of great critical interest to trace this earlier type in all its manifestations. Here I may refer to the exquisite little terra-cotta group of the *Virgin and Child*, which I found last week restored to its place in the galleries of the Victoria and Albert Museum, and which was first attributed to Leonardo by Sir Claude Phillips, then Director of the Wallace Collection, in an issue of the *Art Journal* in 1899, and which has since then been steadily gaining acceptance. But we have to remember that Verocchio was not only a master of Florentine painting, but also one of the finest bronze sculptors of his time—a time when successful bronze casting presented great technical difficulties—with the *David*, the delightful *Boy with the Dolphin*, of the Palazzo Vecchio at Florence,

and at least the inception of the Venetian Colleoni figure to his credit; and that in this direction of plastic creation he must have had very great influence over his impressionable young pupil, so that the suggestion made by Crowe and Cavalcaselle, in their "Storia della Pittura," that Leonardo may have had a share in the design of the *Boy and Dolphin*, and yet later by Andrea Colasanti, that he might have aided in the grand mounted figure of the Condottiere, are not without some possible foundation. What is certain is that Leonardo, during the best years of his life in Milan, devoted immense study to the subject of the equestrian monument of Francesco Sforza; and has left a whole series of drawings and studies connecting themselves directly or indirectly with this monument, which, like the *Adoration of the Magi*, was never to attain completed expression.

Many of these drawings are in the Windsor collection, some of them single figures of horses moving, standing, or treated anatomically, others of the horse and his rider, or of the monument itself; and in this connection I may allude here to a very interesting study in wax, of a horse standing upright and at rest, which resembles one of the Windsor drawings reproduced by Count Malaguzzi-Valeri (Fig. 504) in his great work on Bramante and Leonardo, noticeably in the shoulders and forelegs, though the head is scarcely so fine in type. This little wax "cavallino" seems to have passed from Milan into the hands of the Estensi Princes at Ferrara; and on the death of Alfonso II., when Ferrara and its art treasures came to the Papacy, it was given, in 1603, by Pope Clement VIII. as a wedding gift to a certain Domenico, a Captain (*Capitano*) of the armies of the Church, from whom it came down to its present possessors. The crowned eagle of the Este arms is still to be traced on the base; and the fact of this "cavallino" being in wax is by no means against it, as Vasari expressly mentions a "little model of wax" (*un modello piccolo di cera*), together with "a book of the anatomy of the horse made for his own study"—which shows the master to have used this material for studies. What is more doubtful is whether he ever actually worked out bronze casting; and in fact Michel Angelo's comment seems to suggest his lack of technical experience in this last branch of his art. Most beautiful indeed are his studies of the horse in the Windsor drawings, almost as fine and delicate in their finish as his wonderful plant studies or his drawings of old men or smiling women. Approaching nature from the plastic even more than the pictorial side, the master had, as I have suggested elsewhere, "from a profound study of form in nature, come gradually to the study of nature herself, of the laws which govern her phenomena: and had paused, overwhelmed by the grandeur of the spectacle which unfolded itself to his astonished eyes. His creative art may have suffered; but the world should have gained." Unhappily for the world, the mind of man was then checked in its free expansion in such countries as Italy, then passing under the Spanish-German domination, by the stifling hand of the Inquisition. Even the master himself had become almost suspect, "considering," says Vasari, in a tone of acrid piety, "that it was more to be a philosopher than

a Christian"; and when he died, in 1519, his message fell upon an unheeding world. It is for us to seek to recover, after four hundred years, all the secrets which the magician Leonardo once held within his grasp, revealed in his unequalled art, or confided to the cryptic writing of those wonderful manuscripts. This is the true, the inner meaning and purpose of this Leonardo celebration, and of its message to the world in this year that is now passing away.—S.B.

In water-colour painting Girtin may be regarded as the first of the moderns. Though the same age as Turner, he went far ahead of him, developing the more quickly, and, had both men only lived until the date of Girtin's death, the latter would have taken by far the higher rank in English art. His essential qualities were tone and breadth. Cozens anticipated him to a limited extent, but, generally speaking, while his contemporaries were seeking for detail and local colour, Girtin was seeing each of his themes as a whole, and subordinating minor truths to the realisation of the special effect he wanted to convey. This is well illustrated in the beautiful drawing of *Exmouth*, reproduced by kind permission of Mr. Robert Witt. Though a certain austerity of colour is compelled by the limitations of the water-colour palette of the period, Girtin has utilised this to gain greater totality of effect, and one feels that the introduction of brighter and more varied tints would have caused the drawing to be less convincing, and made it lose in breadth and simplicity. The tone of the drawing is beautifully luminous; something of the subtlety and delicacy of the original has been lost in the reproduction, but the latter suffices to give a good idea of a fine and characteristic example of one of the greatest masters of British water-colour.

THIS unique and interesting Worcester mug, of the Dr. Wall period, stands  $4\frac{3}{4}$  inches high. It has a fluted handle and is painted in blue on a white ground, with the crest of the Foresters' Company enclosed in a cartouche composed of elegant scroll-work. The decoration includes no less than four inscriptions,

An Unique  
Worcester Mug

of which the most important records the name and date of the original owner—

SAM<sup>L</sup>; SHERIFF  
IN  
UPTON  
1771

In addition to this, the following mottoes appear, the spacing of the last necessitating the inclusion of two letters above the word to which they belong, imparting a quaint effect:—

"Industry Produceth Wealth."

"Freedom with Innocence."

"Unanimity is the Strength of Society (*sic*)."

It is to be hoped that so chaste an article may find its way into some public collection, where it could be studied with advantage by all collectors of Worcester porcelain. This is but a single specimen from the extensive collection of rarities in china and glass formed by Messrs. Law, Foulsham & Cole, to whom our thanks are due for permission to reproduce the mug in these pages.

THE splendid series of Wedgwood medallions which we are enabled to reproduce by courtesy of Messrs.

Some Fine  
Wedgwood  
Medallions

Stoner & Evans, is valuable not only for the fine quality of its component parts, but also on account of the historical portraits embodied.

The heads of Josiah Wedgwood himself (by the well-known potter Hackwood), George III., and Sir Isaac Newton, need no explanation. That of Sir Eyre Coote, a striking treatment in high relief, shows the great commander-in-chief in India, who was born in 1726 and died in 1783. George Nugent Temple Grenville, created 1st Marquess of Buckingham in 1784, distinguished himself by procuring the defeat of Fox's India Bill in the House of Lords during the previous year, and by refusing to transmit the address of the Irish Parliament to the Prince of Wales in 1789. His lady, Mary Elizabeth, is represented here in a vivacious medallion of excellent technique. To a somewhat less elaborate type belong the heads of the Duke of Northumberland and Dr. J. S. Lavater, whilst the three classical subjects possess a dainty charm that is all their own.



THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by C. REGINALD GRUNDY

SEPTEMBER, 1919

Price 2s. net

Founded in 1901

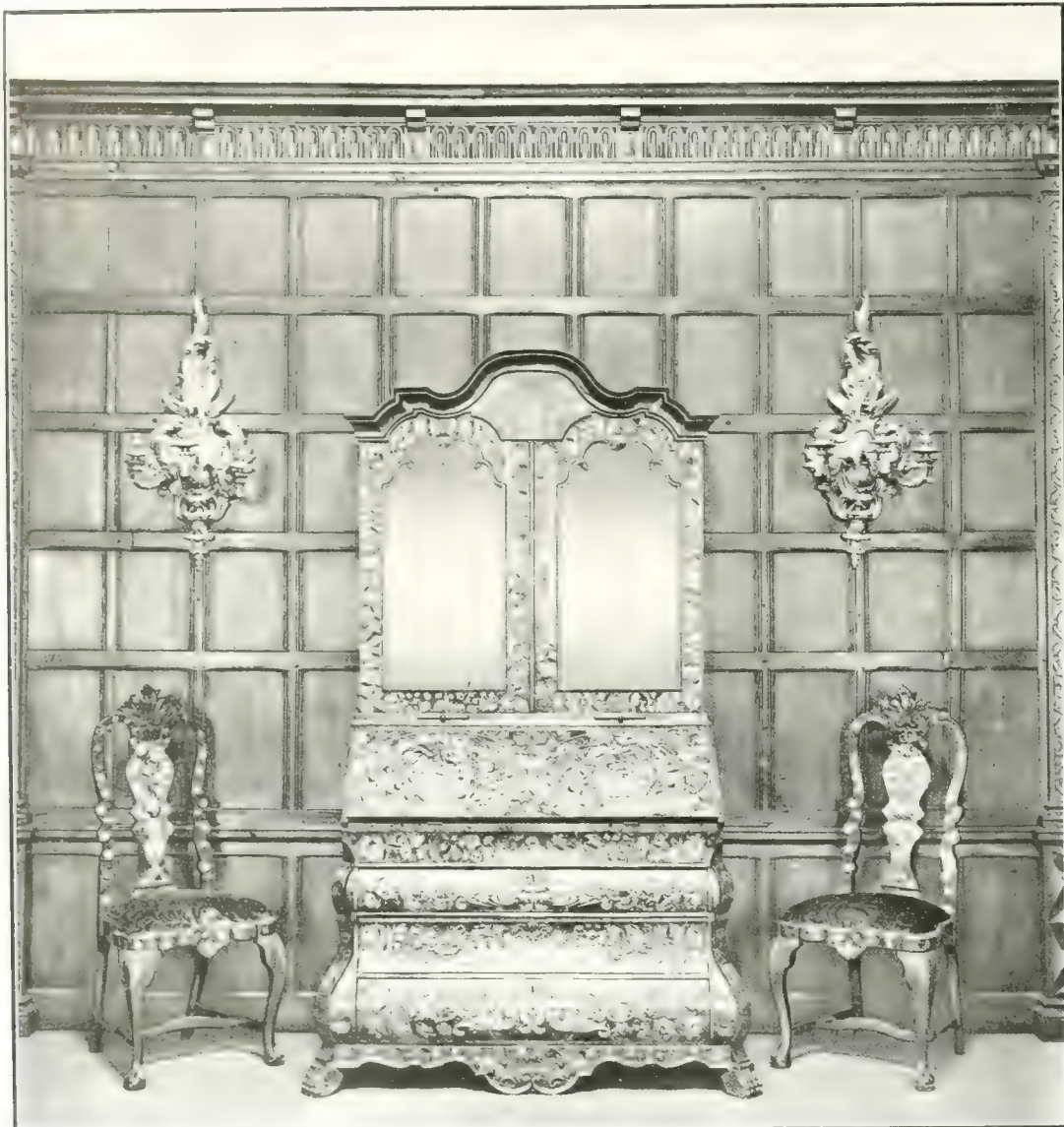
Vol. LV. No. 217



BY APPOINTMENT



TO H.M. THE KING



**ANTIQUE DEPT.** Especially the Marqueterie Bureau Bookcase—height, 7 ft. 6 ins.—width, 4 ft. 6 ins.—depth, 2 ft. 6 ins.—and a set of six very handsome old Dutch Marqueterie Chairs, inlaid ivory and ebony. The Seventeenth-century Oak Panelling in the background is to be seen in our Soho Square premises.

**GILL & REIGATE LTD.**  
**THE SOHO GALLERIES.**

73 to 85, OXFORD STREET, & 7, SOHO SQUARE, LONDON, W.1

(Carriage entrance, 7, Soho Square)

and 31, East 57th Street, NEW YORK

THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by C. REGINALD GRUNDY

OCTOBER, 1919

Price 2s. net

Founded in 1901

Vol. LV. No. 218



BY APPOINTMENT



TO H.M. THE KING



**ANTIQUE DEPT.** *See from the Great 4 Drawer, finely made with ivory and mother of pearl; height 3 ft 7 ins. width, 1 ft 2 ins. depth, 2 ft. We have also a very interesting Cabinet en suite, painted and with new stand adapted.*

**GILL & REIGATE LTD.**  
**THE SOHO GALLERIES.**

73 to 85, OXFORD STREET, & 7, SOHO SQUARE, LONDON, W.1

*(Carriage entrance, 7, Soho Square)*

and 31, East 57th Street, NEW YORK

THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by C. REGINALD GRUNDY

NOVEMBER, 1919

Price 2s net

Founded in 1901

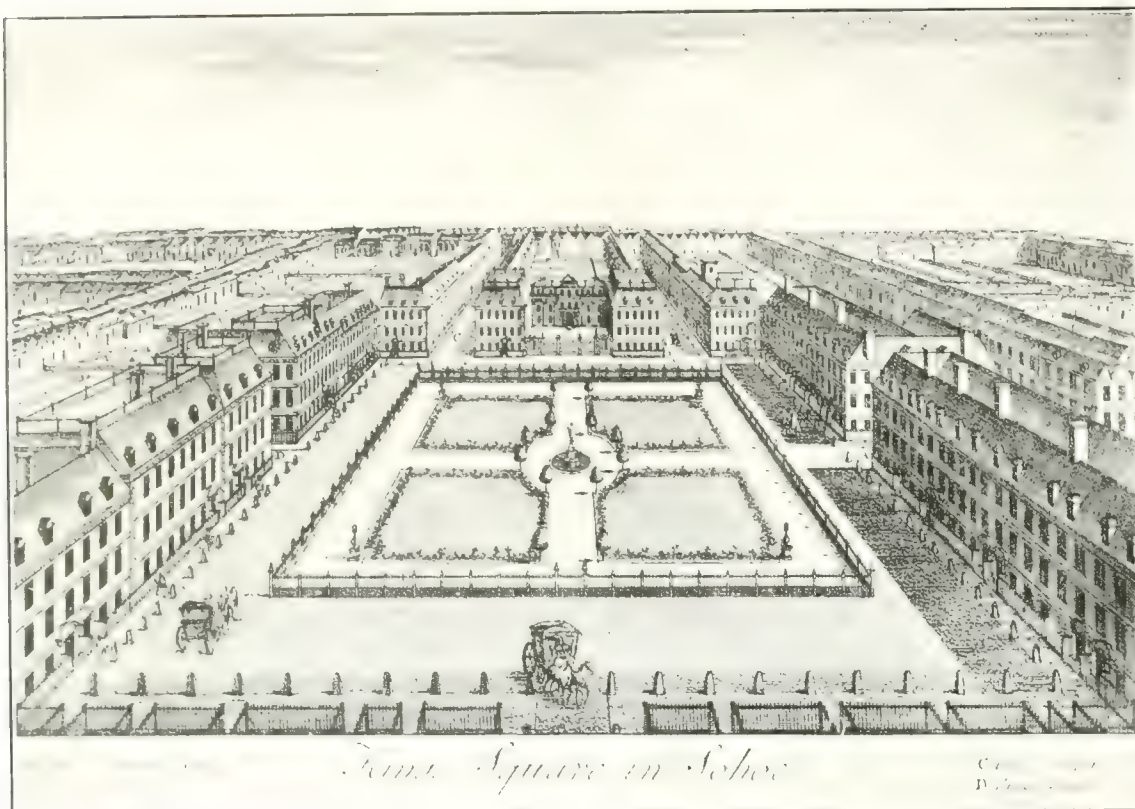
Vol. LV. No. 219



BY APPOINTMENT



TO H.M. THE KING



### SOHO SQUARE IN 1680

The illustration is taken from an old print and shows the Square as a fashionable centre of London. The large mass of ground, as seen at the back of the picture was Monmouth House, which no longer exists. Originally named as Monmouth Square, after the ill-fated Duke's rebellion and execution it was re-named King's Square in Soho, later becoming Soho Square when the tide of fashion moved westward.

A number of the original houses still remain and can be readily recognised. Among these is No. 7, which we recently acquired as an extension to our premises and have now opened as a carriage entrance for the use of our customers. It affords a more convenient approach for vehicles than the Main Entrance in Oxford Street with its congested traffic.

This old house is of considerable historic interest, as it was traditionally the residence of the French Ambassador in the XVIIIth Century. The spacious apartments are now restored and re-furnished with fine old English Furniture of the period, to which is given an appropriate setting, as the house is contemporaneous with Chippendale, Sheraton, Hepplewhite, the Brothers Adam, and other great masters of English design and Cabinet-making, all of whom resided in the neighbourhood.

**GILL & REIGATE LTD.**  
**THE SOHO GALLERIES.**

**73 to 77, OXFORD STREET, & 7, SOHO SQUARE, LONDON, W.1**

(Carriage entrance, 7, Soho Square)

**and 31, East 57th Street, NEW YORK**

B.B.H.

THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by C. REGINALD GRUNDY

Founded in 1901

DECEMBER, 1919

Price 2s. net

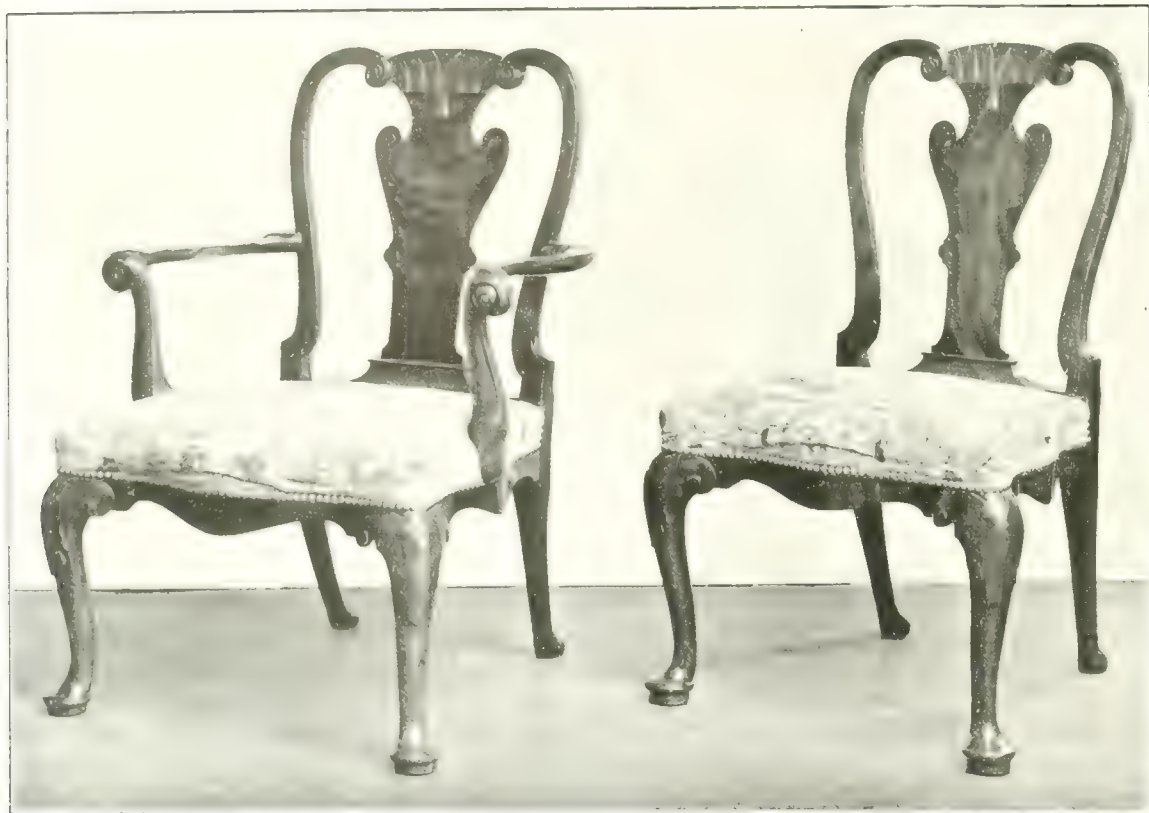
Vol. LV. No. 220



BY APPOINTMENT



TO H.M. THE KING



**ANTIQUE DEPT.** A set of 18th Century Queen Anne Carved Walnut Chairs, in original needlework, which is in a fine state of preservation. Such a set seldom comes into the market, and is worthy of the attention of Connoisseurs and Collectors. To be seen in our 18th Century Showrooms at 7, Soho Square, W.1.

#### SPECIAL NOTICE.

Our collection of Antique English Furniture, for long distinguished as the largest stock of Genuine Antiques in London, has recently received a number of notable additions. These goods are displayed in the fine old Mansion, 7, Soho Square, which belongs to the finest periods of English Furniture manufacture, and reveals the articles in their true setting.

**GILL & REIGATE LTD.**  
**THE SOHO GALLERIES.**

**73 to 77, OXFORD STREET, & 7, SOHO SQUARE, LONDON, W.1**

*(Carriage entrance, 7, Soho Square)*

**and 31, East 57th Street, NEW YORK**





N

The Connoisseur

1

C75

v.55

**PLEASE DO NOT REMOVE  
SLIPS FROM THIS POCKET**

---

---

**UNIVERSITY OF TORONTO  
LIBRARY**

